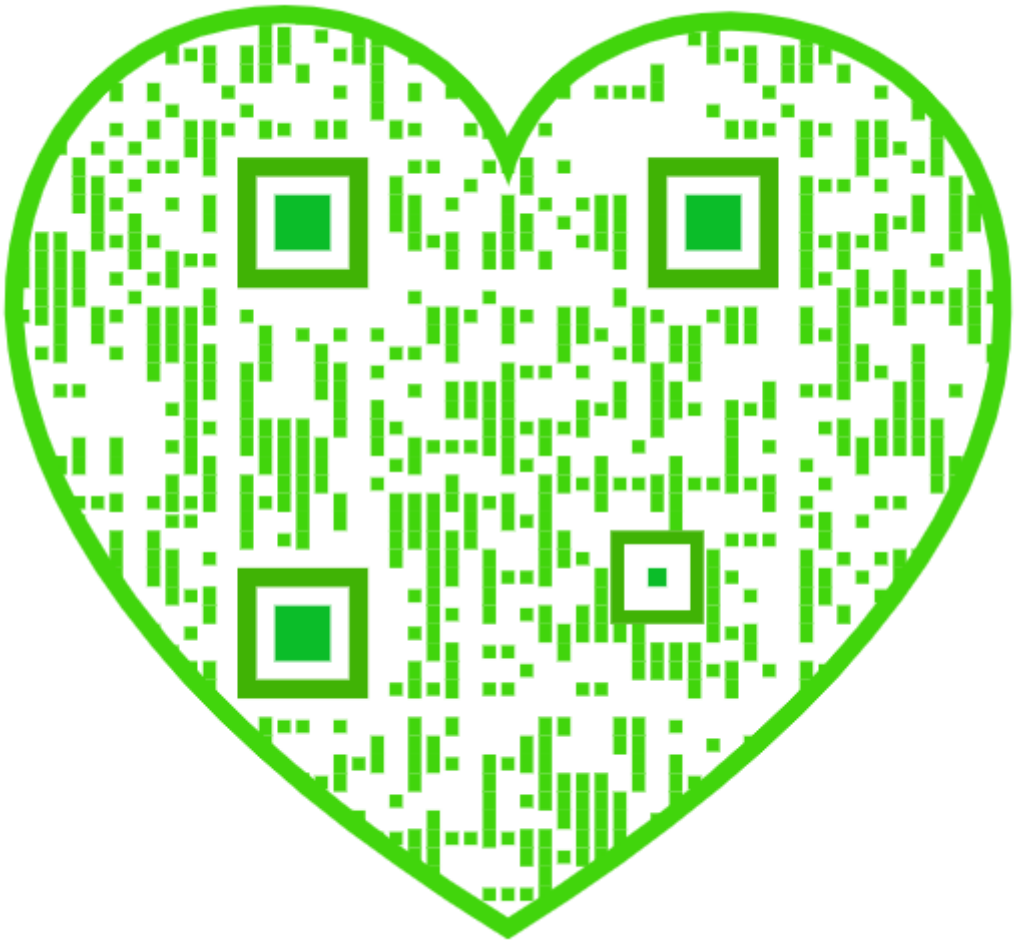


THE IRISH AND THE HIGHLAND HARPS

WIRE STRUNG IRISH HARP

MANUFACTURED BY J EGAN OF DUBLIN FOR THE BELFAST IRISH HARP SOCIETY

MUSICAL INSTRUMENTS.

BY

ROBERT BRUCE ARMSTRONG,

AUTHOR OF THE HISTORY OF LIDDESDALE &c.

PART I.

THE IRISH AND THE HIGHLAND HARPS.

MUSICAL INSTRUMENTS

BY

ROBERT BRUCE ARMSTRONG

AUTHOR OF 'THE HISTORY OF LIDDESDALE,' ETC.

THE IRISH AND THE HIGHLAND HARPS

"Mute! mute the Harp! and lost the magic art
Which roused to rapture each Milesian heart!
In cold and rust the lifeless strings decay,
And all their soul of song has died away."

EDINBURGH: DAVID DOUGLAS
1904

IMPRESSION

One hundred and eighty Copies.

No. 41

PUBLIC LIBRARY
OF THE
CITY OF BOSTON

TO THE MEMORY OF THE PATRIOTIC IRISHMEN WHO
ENDEAVOURED TO PRESERVE THE NATIONAL INSTRUMENT
BY ESTABLISHING AND SUPPORTING TWO
IRISH HARP SOCIETIES AT BELFAST
THIS VOLUME IS DEDICATED

PREFACE

It was the writer's intention that the chapters relating to the Irish, Highland, and Welsh Harps should form the concluding portion of this work, but as the two first-mentioned instruments are of primary importance, it has been decided to issue the chapters relating to them separately, and those treating of the English Guitar, Harp-Guitar, Guitare-Harpe, Apollo-Lyre, Harp-Lute-Guitar, Harp-Lute, Harp-Lyre, British-Lute-Harp, Dital-Harp, Harp-Ventura, and Royal Portable Irish Harp as a second part, each part being complete in itself and separately indexed. The writer had hoped to include the Triple Welsh Harp, but the letters addressed to those who were supposed to be able to give information regarding the tuning of the instrument have remained unanswered; and as he has not considered it desirable to reprint the vague and unsatisfactory statements that are already before the public, the instrument is unnoticed. It is to be hoped that some person who thoroughly understands the Triple Welsh Harp will put on record the method of tuning *any* one of these instruments,[1] that is, the tuning of the outer and centre rows for each major and minor key, and such information as to fingering as may enable the possessor of one of these instruments to tune and play upon it. To Edward Bunting we are indebted for such information as we have as to the tuning of the Irish Harp with *thirty strings*, but when that Harp is furnished with more than thirty strings we have no definite knowledge as to the tuning of the additional strings. For instance, we do not know for certain whether they all belong to the treble or should be divided between the treble and the bass, and, if so, in what proportion they should be divided; or to make it still plainer, we do not know the exact position of the thirty strings, as to the tuning of which we have certain knowledge from Bunting, upon a Harp which has a greater number of strings. The harpers

[1] The arrangement of the strings in the bass upon specimens has been found to vary, so the keynote string upon different instruments would presumably vary also.

who instructed Bunting, and even those of a much later period, could have given the required information. They must also have known the number of steel strings that should be upon the Harp, and whether there should be two thick steel strings or only one between the thin steel strings and the brass strings. Now unfortunately there is, at least so far as the writer is aware, no person alive who is able to state positively what we so much wish to know. When this is so, may we not hope that some person will do even more for the Triple Welsh Harp, while it is still in use, than Bunting did for the Irish instrument, which has, since he wrote, become obsolete?[1]

The writer will be glad to hear of any Irish or Highland Harps of considerable antiquity that are not noticed in this volume. There may be, and it is to be hoped that there are, interesting specimens in country houses that are known and valued, while some that have been put aside, and are forgotten, may yet be brought to light.[2]

The photogravure plates, both in this and the succeeding volume, are by the Swan Electric Engraving Company, London, and the Messrs. Annan of Glasgow, and the lithographs by the Messrs. Banks and Co., and Messrs. M'Lagan and Cumming, of Edinburgh. All the plates and blocks marked by the monogram are the writer's own work, and are almost entirely from rubbings and tracings, principally gelatine, taken from the original ornamentation, or from photographs. These, although mere outline drawings, he has endeavoured to make as accurate as possible, and it is hoped they fairly represent the objects referred to in the text. All the illustrations in both volumes are copyright, except such reproductions of engravings as have been previously published and have not been reproduced by hand.

It is, perhaps, the most pleasing duty of an author to acknowledge assistance he has received; and in the production of this and the succeeding volume assistance has been most generously and ungrudgingly given, not only by personal friends, but by many with whom he had no

[1] Since this paragraph was written a Tutor for the Triple Welsh Harp, from the MS. of the late Ellis Roberts, has been published by the Vincent Music Co., 9 Berners Street, London, W.

[2] If any such are discovered, and there are strings or remnants of strings attached to them, the writer trusts that they will not be removed, at least before they have been cleaned of rust, and then properly gauged and measured, and the number of each string, counting from the first treble string, and the metal, noted.

previous acquaintance. His thanks are specially due to Lady and Miss Hodson, Mrs. and Miss Otway-Ruthven, Miss Middleton, the Council of the Society of Antiquaries, Scotland, the Council of the Royal Irish Academy, the Council of the Belfast Natural History and Philosophical Society, Lord Walter Fitzgerald, Sir Robert Adair Hodson, Bart., the MacDermot Roe, Lieutenant-Colonel Ryan-Lanegan, Lieutenant-Colonel Plunkett, C.B., Rev. Thomas K. Abbott, Senior Fellow, T.C.D., Rev. F. W. Galpin, Rev. Alen M. Maclean, Rev. Canon Hewson, Joseph Anderson, Esq., LL.D., T. H. Longfield, Esq., George Coffey, Esq., J. Romilly Allen, Esq., A. B. Skinner, Esq., Richard Langrishe, Esq., G. A. J. Cole, Esq., Walter G. Strickland, Esq., E. W. Hennell, Esq., Archibald Constable, Esq., William Douglas, Esq., Thomas Ross, Esq., George Donaldson, Esq., T. H. Thomas, Esq., W. I. Browne, Esq., William Jackson, Esq., Messrs. Adam and Charles Black, the Messrs. Glen, Mr. A. M'Googan, Mr. G. A. Stuart, Mr. Alexander Ritchie, and all others whose names may unintentionally be omitted, but who have assisted in the production of this and the succeeding volume.

R. B. A.

April 1904.

CONTENTS

PAGE

PREFACE, ... vii

THE IRISH HARP

Historical Notices. The Bards. Historical Notices (*continued*). Representations, Metal, Stone, etc. Description and Construction. Method of Playing. Scale and Tuning, etc. Decay and Disappearance, . . 1-54

EXISTING SPECIMENS

The Trinity College Harp. The Cast. Harp Mountings found at Ballinderry. The Fitzgerald or Dalway Harp. The Kildare Harp. The Castle Otway Harp. The O'Ffogerty Harp. Two Harps, the Property of the Royal Irish Academy. The Belfast Museum Harp. The Downhill Harp. The Bunworth Harp. The Hollybrook Harp. A Harp by John Egan. A Harp at South Kensington. The Charlemont Harp. The Belfast Society Harps. A Harp in the National Museum, Edinburgh, . . 55-109

MISSING SPECIMENS

A Harp noticed by Mr. Bellew, of Castle Bellew. The Magennis Harp. A Harp by John Kelly. The Harp of Arthur O'Neill. The Castle Caldwell Harp, ... 109-115

SPECIMENS KNOWN TO HAVE BEEN DESTROYED

Carolan's Harp. The Bunworth Collection. The Limerick Harp, . . 115-119

MUSIC

Feaghan Geleash, or "Try if it is in tune." Lamentation of Dierdre for the Sons of Usneach, Bunting, ... 121

A Lesson for the Harp, R. B. A., ... 122

Coulin, R. B. A., ... 123

PAGE

Scott's Lamentation, R. B. A., ... 124
The Young Man's Dream. The Cavalcade of the Boyne, R. B. A., . . 125
The Dawning of the Day. The Old Truagh, R. B. A., ... 126
Girls, have you seen George? The Summer is coming, R. B. A., . . 127
The Yellow Blanket. Little Molly O, R. B. A., ... 128
The Black Rosebud. Molly, my Treasure, R. B. A., ... 129
The Groves of Blarney. The Wren, R. B. A., ... 130
The Jolly Ploughman, R. B. A., ... 131
New Langolee, R. B. A., ... 132
Molly Macalpin. Aileen Aroon, R. B. A., ... 133
Kitty Nowlan. Nora, my Thousand Treasures, R. B. A., . . . 134
Burn's March, R. B. A., ... 135
Carolan's Concerto, R. B. A., ... 136

ILLUSTRATIONS (FULL-PAGE PLATES)

Frontispiece—wire-strung Irish Harp, manufactured by J. Egan, of Dublin, for the Belfast Irish Harp Society.
Title-page—arranged and drawn by R. B. A.
A Bard and Harper from Derrick's Image of Ireland, ... 6
Representations of Harpers upon the Shrine of St. Moedoc and upon the Shrine of St. Patrick's Tooth, ... 24
Harp upon a Monument at Jerpoint Abbey, ... 24
Edward Bunting, ... 38
Programme of Music played by four Harpers before H. M. George IV., at the Mansion-House, Dublin, August 1821, ... 52
Ancient Harp, Trinity College, Dublin—
Plate I. Perspective and front, ... 54
Details, R. B. A., ... 56
,, II. Left side, ... 58
,, III. Right side, ... 58
Harp Mountings found at Ballinderry, ... 62
The Fitzgerald or Dalway Harp—
Plate I. Right side. Portion of the Fore-pillar, and a probable Box supplied by R. B. A., ... 64
II. Left side of Fore-pillar and of the Harmonic Curve, and the front of the Fore-pillar, ... 66
The Kildare Harp—
Plate I. Perspective, ... 70
,, II. Left side, ... 70
,, III. Details, ... 72

PAGE

The Castle Otway Harp—
Plate I. Perspective, showing portion of the right side, . . . 74
„ II. Perspective, showing portion of the left side, . . . 76
The O'Ffogerty Harp, ... 78
Dennis Hempson, ... 90
The Bunworth Harp, ... 92
The Hollybrook Harp, ... 96
Thurlough Carolan, ... 114

BLOCK ILLUSTRATIONS

Sub-title—The Irish Harp, R. B. A., ... xvii
Irish Harp, Crown and Shamrocks, R. B. A., ... xviii
Harper from Derrick's Image of Ireland. Irish Harp from Pretorius, 1619, . 26
The Castle Otway Harp, showing the construction of the Box, R. B. A., . 28
"Shoes of the Strings" upon Irish Harps, R. B. A., ... 29
Scale of the Irish Harp, from Pretorius, R. B. A., ... 37
Scale of the Irish Harp, from Bunting, ... 38
Method of Tuning the Irish Harp, from Bunting, ... 39
The Strings of the Harp, R. B. A., ... 40, 41
The Graces, Shakes, Double Notes, Chords, etc., from Bunting, . . . 42, 43
Double Notes, Chords, etc., for the right hand, from Bunting, . . . 43, 44
Scale of Egan's wire-strung Harp, and supposed Tuning, R. B. A., . . 52
The Trinity College Harp. Left and right sides of the Harmonic Curve, R. B. A., 55
Grotesque Animals represented upon the Fore-pillar, R. B. A., . . . 57
Front and side of metal enrichment upon the Harmonic Curve, R. B. A, . 58
The Harp in its present state. The probable form of the Harp before it passed through the hands of the restorers, R. B. A., ... 60
The Harp-mountings from Ballinderry. The left side and lower end, R. B. A., . 64
The Fitzgerald or Dalway Harp. The Queen. Section of moulding underneath the Harmonic Curve, R. B. A., ... 65
The Ornamentation upon the flange of the T-formation, both sides, R. B. A., 66
The Kildare Harp. Ornamentation upon the Fore-pillar, R. B. A., . . 70
Sound-hole and incised Ornamentation upon the Sounding-board, R. B. A., 71
The Castle Otway Harp—
Ornamented Metal upon String-band. Side of Cap or enrichment upon the Harmonic Curve, R. B. A., ... 74
Chevron and interlaced ornamentation upon the Harmonic Curve, R. B. A., 75
The left side and the front of the Fore-pillar, R. B. A., . . . 76
Ornamentation in relief, and Wolf-dog upon the front of the Fore-pillar, R. B. A., ... 77

PAGE

Sound-holes upon the Downhill and Castle Otway Harps, and incised Numerals upon the latter, R. B. A., ... 78
The O'Ffogerty Harp. The right side and back, R. B. A., . . . 80
The O'Neill Harp, Dublin Museum, R. B. A., ... 82
Harp in the Dublin Museum, R. B. A., ... 84
The Belfast Museum Harp, R. B. A., ... 85
The Downhill Harp, R. B. A., ... 89
The Bunworth Harp. The right side and the front of the Fore-pillar, R. B. A., 93
The Hollybrook Harp—
Diagram and sections, showing the construction of the Box, R. B. A., . 97
The right side, R. B. A., ... 98
Section of the Fore-pillar, R. B. A., ... 99
Harp at South Kensington, R. B. A., ... 103
Harp by John Kelly, R. B. A., ... 110
Arthur O'Neill, from Bunting, ... 111

THE HIGHLAND HARP (CLARSCHA)

PAGE

Historical Notices. Bards, Story-tellers, Vocalists. Musical Instruments. Excerpt from the Accounts of the Lord High Treasurer of Scotland, relating to the Harp and Clarscha. Representations upon Stone, . 139-158

Existing Specimens

The Lamont Harp. The "Queen Mary" Harp, ... 158-184

Music

Lude's Supper, R. B. A., ... 185
Highland Laddie, R. B. A., ... 186, 187
Leezie Linsay. The Yellow-haired Laddie, R. B. A., ... 188
The Terror of Death, R. B. A., ... 189
The Fiddler's Content, R. B. A., ... 190
Rorie Dall's Sister's Lament, R. B. A., ... 191
My Ain Kind Dearie. The Land o' the Leal, R. B. A., ... 192

ILLUSTRATIONS (FULL-PAGE PLATES)

The Highland Harp as represented upon Stone, at Aldbar, Nigg, Dupplin, Monifieth, St. Oran's Chapel, Iona; the Cathedral, Iona; Keills, and Kilcoy, R. B. A., ... 154
The Lamont Harp—
Plate I. Perspective, ... 158
,, II. The Straps. The side and front of the metal enrichment, R. B. A., 160
,, III. The upper portion of the box. The lower termination of the string-band. The treble end of the tuning-peg band—left side. Do.—right side, R. B. A., ... 162
,, IV. Probable form of the Harp before the fraction of the Fore-pillar, R. B. A., ... 166
The "Queen Mary" Harp—
Plate I. Perspective, ... 168
,, II. The Left side, ... 170
,, III. The Right side, ... 172
,, IV. The Fore-pillar. The reptiles' heads, actual size, R. B. A., . 174

PAGE

The "Queen Mary" Harp—*Continued*—

Plate v. Present form of the Harp and the probable form of the Harp when it left the hands of the artificer, R. B. A., . . 174

„ vi. The Box No. 1. The front. The right side and shoulder. The left side and shoulder, R. B. A., . . . 176

„ vii. The Box No. 2. The upper portion of the back. Remains of ornamentation upon the left and right sides of the back. The right side of the projecting block, with the missing portion restored. The left side of do. The lower front of do., showing the portion worn away. The lower termination of the box, R. B. A., ... 176

„ viii. The Harmonic Curve. The front of the bass termination. The moulding underneath. Section, showing the moulding. The left side. The right side, R. B. A., . . . 180

„ ix. The Fore-pillar. The ornamentation upon the T-formation. Do. upon the left and right sides. Do. upon the back. Do. upon the upper and lower portions of the front, R. B. A., 180

BLOCK ILLUSTRATIONS

Sub-title—The Highland Harp, R. B. A., ... 137

Thistle, R. B. A., ... 138

Diagram showing the probable form of the Box of the ancient Harp, R. B. A., . 157

The Lamont Harp—

The "Shoes of the Strings," R. B. A., ... 160

The Ornamentation upon the Tuning-pegs, R. B. A., . . . 162

The "Queen Mary" Harp—

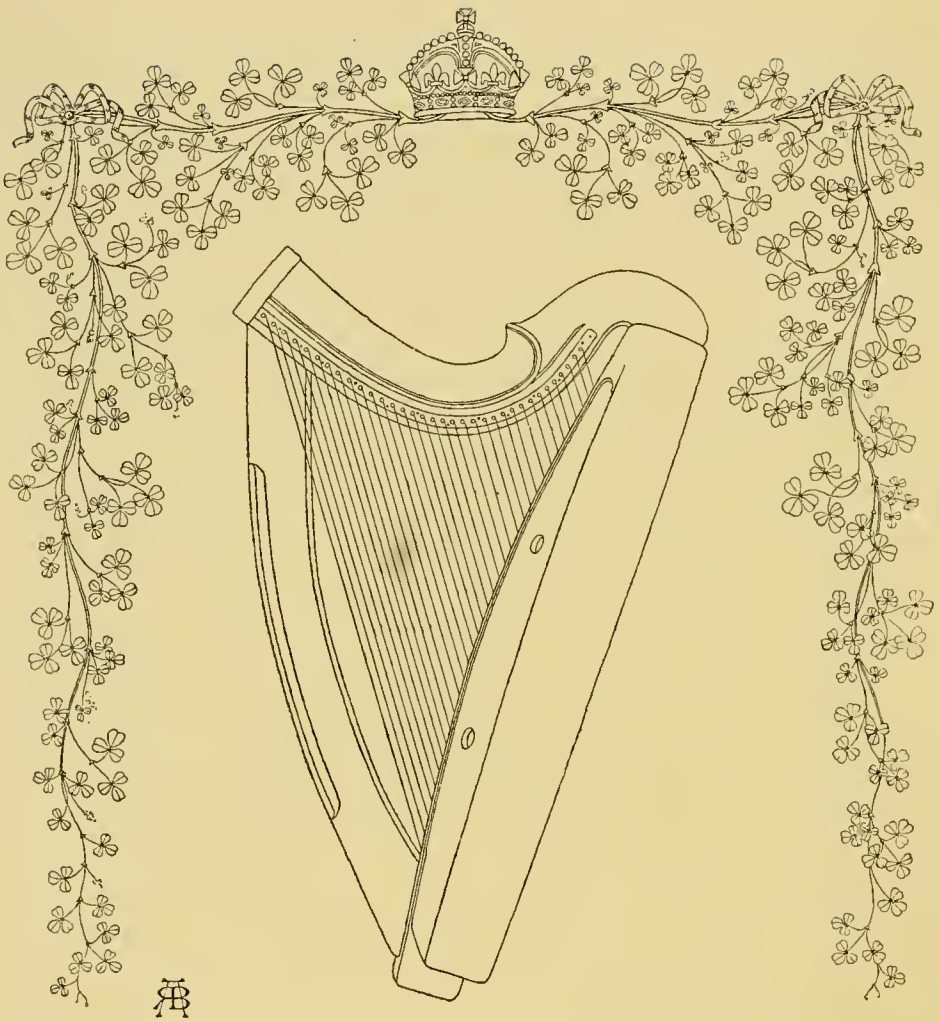
The "Shoes of the Strings," R. B. A., ... 168

Ornamentation upon the Tuning-pegs, R. B. A., ... 171

Ornamentation upon the Fore-pillar, R. B. A., ... 176

INDEX, ... 195

The
Irish
Harp.



THE IRISH HARP

In a work such as this it may not be possible to do full justice to an instrument of such importance as the wire-strung Irish Harp; but the writer has endeavoured to give, in the following notice, such information as the ordinary reader may require.[1]

That music was cultivated in Ireland at a very remote period, and that the inhabitants of the country had arrived at the highest degree of excellence both as composers and as performers upon the Harp, is undoubted; but to enable the reader to judge of the estimation in which the Irish Harp, and also the harpers and other musicians, were held, not only by their own countrymen but by those of other nationalities, it has been considered advisable, before proceeding with the description, etc., of the Harp, to reprint—as far as possible in chronological order—some of the notices that are to be found in Irish MSS. of a very early period, and also such statements as are to be met with in works prepared during the twelfth, thirteenth, fourteenth, fifteenth, sixteenth, and seventeenth centuries. This portion of the chapter has been so arranged that the reader not specially interested in the historical notices can pass directly to the description of the Harp.

HISTORICAL NOTICES

The Ollamhs or Doctors, heads of the professions of History, Poetry, Music, etc., as well as their wives, enjoyed valuable privileges.[2] Although an accomplished poet may occasionally have been a proficient in history

[1] The account of the instrument given by Eugene O'Curry, in the third volume of his Lectures, and the notices of Irish MSS. relating to it, or of those in which it is referred to, are extremely interesting. Much will also be found in The Ancient Music of Ireland, by Edward Bunting, which will repay perusal.

[2] The Historians, Physicians, Poets, and Harpers had estates settled upon them that they might not be disturbed by cares and worldly troubles in the prosecution of their studies, etc. When an eminent Antiquary, Physician, Poet, or Harp-player died, his eldest son did not succeed him either in his estate or salary unless he were the most accomplished of the family in that profession; otherwise, the most learned member of the tribe to which he belonged was appointed his successor both in office and emoluments.—Keating, pp. 137, 138. O'Curry's Materials for History, pp. 3, 252. "The Ollamhs

or music, the professions of History, Poetry, and Music, as the following extracts from the ancient MSS. prove, were distinct. In the Annals of the Four Masters, of the twenty historians noticed, one was also a poet. Of the eighty-six poets mentioned, one was also an historian. And of the twelve musicians to be hereafter noticed, one was also skilled in Fenachus Law, while another, a man of unusual culture, was also skilled in history, poetry, and general literature.[1]

Professor O'Curry, whose vast knowledge of the most ancient poems, historical tales, etc., enabled him to throw much light upon the cultivation of music in Ireland at remote periods, states that the earliest notice of a harp-player occurs *c.* 541 B.C. This person, Craftiné, is mentioned in several legendary tales. One of these, which O'Curry has not noticed, may be briefly referred to. Craftiné, whose instrument had been injured, is stated to have gone to a wood in search of a suitable tree for the purpose of constructing another Harp, and the tree he selected was a willow.[2] This is of value as showing that the Harp, when it most probably was a small and primitive instrument, was constructed of willow wood.

The writer is unable to place Professor O'Curry's extracts from ancient poems and tales in chronological order, but a certain number are here reprinted for a purpose to be hereafter explained.

In a very ancient poem in which is recorded the tragic death of Curoi MacDairé, who was King of West Munster, at the period of the Incarnation, we have an interesting notice of Ferceirtné, who was that monarch's faithful poet and harper.[3]

"Make amusement for us, O'Donnbo! because thou art the best minstrel in Erinn, namely at Cuiseachs, at pipes (or tubes), and at

of Music, or those raised to the highest order of Musicians of ancient Erinn, were obliged by the rules of the order to be perfectly accomplished in the performance of three peculiar classes or pieces of music, namely the Suantraighé, which no one could hear without falling into a delightful slumber; the Goltraighé, which no one could hear without bursting into tears and lamentations; and the Geantraighé, which no one could hear without bursting out into loud and irrepressible laughter."—O'Curry, Ibid., p. 255.

[1] Lug, perhaps a fictitious person, is stated to have been perfect in all the arts and sciences. During his time the principal harper at Tara was Abhean, the son of Becelmas.—O'Curry's Lectures, vol. iii. p. 42.

[2] Keating's History of Ireland, p. 167. In a poem of a much later date (*c.* 1200), a willow Harp is thus noticed:—

> "Strings as sweet as his conversation
> On a willow harp no fingers have played;
> Nor have the youth's white fingers touched
> An instrument sweeter than his own mouth."
>
> O'Curry's Lectures, vol. iii. pp. 270, 271.

[3] Ibid., vol. ii. p. 97.

harps, and at poems, and at traditions, and at the royal stories of Erinn."—A.D. 718.[1]

In a record or tradition belonging to a very remote period we have a notice of a learned poet called Cir, and of a celebrated cruitire, or harper, named Ona.[2]

From the account of the "Pot of Avarice" we learn that while the poem was being chanted, the best nine musicians in the company played music around the pot.[3]

At the triennial meeting at Tara a great banquet was always given. In the History and Antiquities of Tara, Dr. Petrie gives facsimiles from two MSS. showing the positions occupied at this feast by those who were entitled to be present. There were two rows of guests on either side of the hall, and on the first and oldest plan from the Book of Glendalough we find amongst the list of those who were placed along the external division on the left, Horsemen, Harpers, Brehons, Professors of Literature, Tanist-professors, Ollamh-poets, Anroth-poets, Augurs, Druids, House-builders, and Carpenters. The Charioteers, Huntsmen, Cli,[4] Historian, and Rath-builder, occupied seats along the external division to the right, while along the internal division to the left were ranged Pipers, Smiths, Shield-makers, Chariot-makers, Jugglers, Trumpeters and Footmen, Distributers and Fishermen, Shoe-makers; and to the right were seated Chess-players, Braziers, Physicians, Mariners, and King's fools.

The second plan is somewhat different: along the external division to the left were seated Horsemen, Charioteers and Stewards, Harpers and Tympanists,[5] Brehons, Professors of Literature, Tanist-professor, Ollamh-poet,[6] Anrudh,[7] Augurs, Druids, House-builders, Carpenters, Rath-builders, Trumpeters, Engravers and Ring-makers, Shoe-makers

[1] O'Curry's Lectures, vol. iii. p. 310.

[2] Ibid., vol. ii. pp. 4, 5.

[3] Ibid., vol. ii. p. 56.

[4] A poet of the third order.

[5] Professor O'Curry, after a searching inquiry, came to the conclusion that a "timpan" was a species of violin, and that from one kind the sound was produced by a bow. The following curious extract is from the Book of Aicill, printed in the Ancient Laws of Ireland, vol. iii. p. 353:—"And a wing-nail shall be given to the 'Timpanach' by way of compensation, if it was off him it (the nail) was cut." The term "Timpanach" is not in the translation, but is from the Irish. It would appear there were either two kinds of "timpan" or that the tympanist, besides using the bow, occasionally pulled the strings with his finger-nails, which was the manner of playing upon the harp (perhaps at that) certainly at a later period.

[6] (Feli) Chief poet.

[7] The name of the second order of poets.

and Turners. Along the external division to the right sat Charioteers, Hunters, Cli,[1] Historian, Dos,[2] Carpenters, Fochloe,[3] Cooks, Rath-builders. Along the internal division to the left, Pipers, Smiths, Shield-makers, Chariot-makers, Jugglers, Satirists were ranged, while along the internal division to the right sat the Chess-players, Drink-bearers, Braziers, Fools, Physicians, Mariners, and Buffoons.[4]

It may be concluded that each person for whom a seat was provided was highly trained and skilled in his own particular art. The bards (as will presently be shown) had no regular education, so probably on that account were not admitted to the banquets.

The court of the King of Cashel, in accordance with ancient custom and privilege, was supplied by certain officers from particular territories. Thus "his harpers were furnished by the Corcoiche in the County of Limerick," while his poets and scholars came from the Muscraighe of Ormond.[5]

It is recorded that when MacLigg, who succeeded MacLonain as chief poet of Erinn, went on a visit to King Brian Boroihme, he was accompanied by learned men and his pupils, and attended by Ilbrechtach the harper, who had been harper to his predecessor, MacLonain.[6]

Eochad, or better known as Ollamh Fodhla on account of his learning, "for the encouragement of learning, made a law, that the dignity of an Antiquary, a Physician, a Poet, and a Harp-player should not be conferred but upon persons descended from the most illustrious families in the whole country."[7]

In the reign of Cormac Ulfada, A.D. 213, it was established by law that every monarch of the kingdom should be attended by these ten officers. He was obliged to have always in his retinue a lord, a judge, an augur or druid, a physician, a poet, an antiquary, a musician, and three stewards of his household. The poet was to transmit to posterity the heroic and memorable actions of famous men, of whatever quality they were, to compose satires upon debauchery and vice, and

[1] A poet of the third order.

[2] A poet of the fourth order.

[3] A poet of the lower rank.

[4] Transactions of the Royal Irish Academy, vol. xviii. See also O'Curry's Lectures, vol. ii. pp. 14, 15; vol. iii. pp. 367-509. "The Harpers are behind the Poets. The Flute-players, Horn-blowers, and Jugglers are placed in the south-east part."—Ancient Laws of Ireland, vol. iv. p. 339.

[5] O'Curry's Lectures, vol. iii. p. 208.

[6] Ibid., vol. ii. p. 99.

[7] Keating, p. 139.

to lash the immorality of courtiers and inferior persons without partiality or affection. The musician was to divert the king with his instruments, to sing before him, when he was pleased to throw off public cares, and ease his mind from the business of the state."[1]

One MS. quoted by O'Curry gives a very minute but no doubt exaggerated account of the court of Conaire Mor, when moving about the country. Ingcel, a British outlaw, obtained admittance to the court for the purpose of seeing whether it was possible to attack and plunder the palace of Daderg. On his return to the outlawed foster-brothers of Conaire Mor he related what he had seen, and described the appearance and dress of the different persons in attendance upon the king. Nine of these were pipe-players and three were poets. The harpers are thus described :—

"I saw nine others in front," said Ingcel, "with nine bushy, curling heads of hair, nine light-blue floating cloaks upon them, and nine brooches of gold in them. Nine crystal rings upon their hands; a thumb ring of gold upon the thumb of each of them; ear clasps of gold upon the ears of each; a torque of silver around the neck of each. Nine shields with golden emblazonments over them on the wall. Nine wands of white silver were in their hands. I know them," said Ferrogain, "they are the king's nine harpers, namely, Side and Dide, Dulothe and Deichrinni, Caumul, and Cellgen, Ol and Olene, and Olchoi."[2]

To the foregoing passages from the ancient Irish MSS. may be added the following extract, translated by Hardiman from an old historical tale, entitled Kearnagh Ui Donnell. "The Kearnagh took a loud-toned, sweet-stringed harp; the train below heard him among the rocks, even they who cast the soothing strains which leave the passions captive; which cause some to dissolve in tears, some to rise with joy, and others again to sink in sleep. But sweeter than all was the song of Kearnach. The fell woundings, diseases, and persecutions of the world seemed to cease, while its sweet strain lasted. He took the harp, and it sent forth soft warbling sounds. Wounded men, and women in travail, and the wily serpent slept while he played. Again he tuned the harp and

[1] Keating, pp. 280, 281. These regulations were observed from the death of Cormac to the death of Brian Boroihme.—Ibid.

[2] O'Curry's Lectures, vol. iii. pp. 146, 147. Conaire Mor was killed 33 B.C.

roused the note of war, wondrous and terrible. He struck the thick chords of bold and fiery notes; then the slow and deepening tones of tragic grief, full of melancholy and gloom, intermingled with melodious strains."[1]

THE BARDS

The profession of poet was of the very highest rank in Ireland, and although the course of study was unusually severe, and extended over a considerable number of years, the qualified poets had such peculiar privileges, and were so richly endowed, that the profession had special attractions for a large number of the inhabitants, so much so that at one time the profession is believed to have numbered one thousand persons; and as these poets did not work, they became a burden to the state, and their numbers eventually had to be reduced. There were seven grades or orders of the educated poets,[2] but so much has been printed regarding the course pursued at a native Irish college, that it is unnecessary to do more than state that "the study of the seventh year was the Brosnach of the Sai (or professor); and the Bardesy of the Bards; for these, says the writer of the tract, the poet is obliged to know, and so they are the study of the seventh year."[3]

We have here one of the few early references to those persons who in Ireland were known as bards, and in the following paragraph they are again referred to. During the period Braes usurped the sovereignty, the chronicler says, "The knives of the people were not greased at his table, nor did their breath smell of ale at the banquet. Neither their poets, nor their bards, nor their satirists, nor their harpers, nor their pipers, nor their trumpeters, etc., were ever seen engaged in amusing them at his court."[4]

Were it not for the Ancient Laws of Ireland we should be very much in the dark as to what a bard really was; but although the term does not appear in the index to these valuable volumes, from an examination of the contents of vol. iv. we find, p. 361, the following most interesting statement: "*A bard, now, is one without lawful learning but his own*

[1] Irish Minstrelsy, vol. ii. p. 380.
[2] Ancient Laws of Ireland, vol. iv. p. 357.
[3] O'Curry's Lectures, vol. ii. p. 172.
[4] O'Curry's Materials, p. 248.

A BARD AND HARPER PERFORMING BEFORE THE CHIEF OF THE MAC SWEYNES.
FROM THE REPRINT OF JOHN DERRICKE'S IMAGE OF IRELAND 1581,- EDITED BY JOHN SMALL.

A Now when into their fenced holdes, the knaues are entred in,
To ſmite and knocke the cattell downe, the hangmen doe beginne.
One plucketh off the Oxes cote, which he euen now did weare:
Another lacking pannes, to boyle the fleſh, his hide prepare.
C Theſe theeues attend vpon the fire, for ſeruing vp the feaſt:
B And Fryer ſmelfeaſt ſneaking in, doth preace amongſt the beſt.
3 Who play'th in Romiſh toyes the Ape, by counterfetting Paull:
For which they doe award him then, the higheſt roome of all.
Who being ſet, becauſe the cheere, is deemed little worth:
Except the ſame be intermixt, and lac'de with Iriſh myrth.
D Both Barde, and Harper, is preparde, which by their cunning art,
Doe ſtrike and cheare vp all the geſtes, with comfort at the hart.

intellect." It would appear from this that men capable of producing poetry of considerable excellence, who were either uneducated or had not gone through the same severe course of study as the professional poets,[1] occasionally appeared, and that such persons were called bards. The poems produced by some of these may have been of sufficient importance to form part of the course at an Irish College. As a bard did not belong to the profession of poet, his death would pass unnoticed, so in Dr. O'Donovan's translation of the Annals of the Four Masters there is not one mentioned, whereas the demise of a great poet, a national loss, is usually recorded. These bards, as they were not provided for, are more likely to have wandered into the Pale, or that portion of the country inhabited by the English or Anglo-Irish, so we naturally find sixteenth century writers, such as Baron Finglas (*c.* 1530),[2] Holinshed (1577),[3] Spenser (*c.* 1580),[4] Derricke (1581), Stanyhurst (*c.* 1585),[6] and Camden (1586),[7] noticing them.

As the country came more under the subjection of the English the poets probably declined, for after 1550 only three are mentioned in the Annals. The rimers, bards, etc., whom the Earl of Desmond was directed in 1563 to proceed against,[8] perhaps in a measure replaced the poets, or at least were better known within the Anglo-Irish district. The term bard may thus have come to be used to some extent amongst the Anglo-Irish in place of poet. Certainly we learn that when an important

[1] The course was continued for twelve years.—O'Curry's Lectures, vol. ii. p. 172.

[2] "Irish Minestralls, Rymers, Shannaghs (Genealogists), ne Bards."

[3] This writer, when contrasting the ordinary spoken language with the true Irish, says:—"The toong is sharpe and sententious, and offereth great occasion to quick apophthegms and proper allusions. Wherefore their common jesters and rimers, whom they term Bards, are said to delight passinglie these that conceive the grace and propertie of the toong. But the true Irish indeed differeth so much from that they commonlie speake, that scarse one in five hundred can either read, write, or understand it. Therefore it is preserved among certeine of their poets and antiquaries."—Edn. 1586, p. 12, also p. 44. "Their rithmours, their bards, their harperis that feed them with musike," etc.—Ibid., p. 45.

[4] "There is amongst the Irish a certain kind of people called bards, which are to them instead of poets."

[5] "Both Barde and Harper is prepared
Which by their cunning art
Doe strike and cheare up all the gestes,
With comfort at the heart."

"The Barde and Harper mellodie,
Unto them do beginne.
This Barde he doeth report,
The nohle conquestes done.
And eke in Rimes shewes forth at large,
Their glorie therehy wonne."

"A Bard and a Rimer is all one."

[6] "Their common jesters and rimers, whom they terme bards, are said to delight passingly."—Walker, note, p. 107.

[7] These have "Poets, whom they call Bards, and Harpers," etc.

[8] Walker's Irish Bards, pp. 137, 138, 139.

controversy was carried on in 1604 by two distinguished poets, the dispute came to be known as the "Contention of the Bards."[1]

The writer's object in placing these notices before the reader is to show, firstly, that the professions of poet and musician were quite distinct; secondly, that the term bard does not occur frequently in Irish MSS.; thirdly, that when the term bard is used by English and Anglo-Irish writers of the sixteenth century, it is solely with reference to poets, rimers, or reciters; fourthly, that bard does not appear ever to have been used, and should not be used, to indicate a harper or musician unless the person so designated was also a minor poet or rimer,[2] at least when the individual referred to is connected with Ireland; and perhaps we may say the same of Scotland, for Martin, in his Description of the Islands of Scotland, states that the chieftains in the Isles each retained a "physician, orator, poet, bard, musicians, etc."[3] Apparently, then, a poet, bard, and musician were in Scotland, as in Ireland, distinct.

The term bard seems to have had a fascination for writers. Walker,[4] Joy,[5] Bunting,[6] Lady Morgan,[7] Wilde,[8] Conran,[9] etc., were unaware of the meaning, and actually applied it to harpers. Again, in one of our leading encyclopædias, a misleading paragraph under that heading will be found, and in an interesting and recently published novel, in which many scenes in Ireland are described, a "bard," one of the last of the harpers, is stated to have played the well-known melody "Coulin" upon his harp. Hardiman and O'Curry, both careful writers, use the term bard, the former freely, but always with reference to poets, the latter occasionally, probably to avoid repetition, and always with reference to poets, except in one case when he quotes his friend Dr. Petrie,[10] with

[1] O'Curry's Lectures on MS. Materials, p. 141.

[2] On 27th January 1540 a general pardon was granted to Owen Keynan (Keenan) of Cappervarget, in the county of Kildare, harper, otherwise called Owen Keynan, servant of Gerald, late Earl of Kildare, otherwise Owen Keynan, (*the*) Rymour, otherwise Owen Keynan, the poet, otherwise Owen Keynan, Keyeghe Berde (the blind bard), and for Cornelius Keynan of Capperavarget, harper, otherwise called Cornelius Keynan, son of Owen Keynan Keyeghe, otherwise Cornelius, (the) berde (bard). Patent Roll 32. 33 Henry VIII., quoted by Hardiman. It may be remarked that both these individuals were harpers, and that the first mentioned was also a rimer and bard. It appears that the terms were not interchangeable.

[3] Edn. 1716, p. 109.

[4] Bards, pp. 58, 137, 156.

[5] In Bunting, coll. 1809, p. 3.

[6] Ibid., p. iii.

[7] The Lay of an Irish Harp.

[8] R. I. Academy Catalogue.

[9] Irish Minstrelsy, pp. 16-24.

[10] Lectures, vol. iii. p. 298.

whose contribution to his lectures he may not have considered it advisable to interfere.

When prose writers were inaccurate, we need not be surprised that poets were mistaken. One, and by no means an unimportant one, wrote the following graceful lines:—

> "E'en kings themselves have mixed the bards among,
> Swept the bold Harp, and claimed renown in Song."

Supposing our information to be correct, here we have the ancient kings of Erin, the proudest of the proud,[1] *unintentionally* represented as degrading themselves by consorting with a number of uneducated rimers, and playing upon their harps, and singing songs for their entertainment. This is not written with any wish to ridicule the work, or with any disrespect for the memory, of an Irish scholar and author. The fine lines quoted, it must be remembered, had a very different but mistaken meaning when they were penned, but to us with our more exact knowledge they represent nothing except what has been stated.

Turlough Carolan, who will be hereafter noticed, was accustomed to pay periodical visits to country-houses, and in return for the hospitality he received he occasionally wrote lines in praise of his entertainers. This is exactly what the sixteenth century bards are known to have done, but the bards were paid, whereas Carolan, as far as we know, was not. Carolan was much more than a minor poet. The verses he wrote he set to original and beautiful melodies, and sang them and accompanied himself upon the harp. He was in fact a remarkable musical genius, and far more celebrated as a composer than as a poet. It is possible that this rare combination of poet, singer, composer, and harp-player may have led to the confused ideas regarding the meaning of the term bard, which term was applied to Carolan at a later period, and perhaps during his life. However, unless important contradictory evidence can be produced, it is to be hoped that writers who may in the future treat of the ancient and mediæval periods of Irish history will refrain from using the term bard when referring to poets or harpers.

Knowing as we do the distinguished position held by the professors

[1] As already stated, every King of Ireland was by law bound always to have with him a lord who was to be a companion for the king, and to entertain him with suitable discourse and conversation.—Keating, p. 280.

of poetry in Ireland, we may conclude that an ollamh of poetry during the palmy days of Irish culture would have been as much insulted by being called a bard as the first living surgeon would be were the term bone-setter applied to him, and that an ollamh of music, or an ollamh of harp-playing, would have been equally indignant had the term bard been applied to either of them.

Passing this somewhat long dissertation, we return to the historical notices of the Irish Harp, harpers, and other musicians.

HISTORICAL NOTICES CONTINUED

In the life of St. Mungo, or Kentigern, it is stated that a King of Ireland sent a joculator or jongleur to the court of Roderic, King of Wales. This musician sang and played upon the Harp and Tambour before the king and his nobles during the Christmas holidays, and so pleased was Roderic that he ordered rich presents to be presented to the musician.[1] Kentigern lived A.D. 580.

Fuller, in his account of the Crusade conducted by Godfrey of Boulogne at the close of the eleventh century, says: "Yea, we may well think that all the concert of Christendom in this war would have made no music if the Irish Harp had been wanting."[2]

Johannes Brompton, Abbot of Jereval in Yorkshire, who wrote during the reign of Henry II. (1154-1189), states that the Irish had two kinds of Harps, the one bold and rapid, the other soft and soothing; further, that the Irish taught in secret, and committed their lessons to memory.[3] M. Conran gives an extract from this writer of which the following is a translation: "And while Scotland, daughter of this land, uses the Lyra (Harp), Tympano, and Choro, and Wales (uses) the Cithara, Trumpets, and Choro, the Irish make music on two kinds of musical instruments, although headlong and rapid, nevertheless sweet and pleasant, the modulations (moduli) crisp, and the small notes (notuli) intricate.[4]

Caradoc of Lhancarvan, a Welsh authority (died *c.* 1147), assures us

[1] Anthologia Hibernica, in Bunting, coll. 1809, p. 15.

[2] Holy War, by Thomas Fuller, Book v. 1639; D'Alton's Essay on Ancient Ireland, p. 339. Even if Fuller's statement was not taken from an early authority, it is still of value as showing the estimation in which the instrument was held in 1639.

[3] Bunting, coll. 1809, note, p. 2, and also p. 23.

[4] National Music, note, p. 92.

(according to Wynne) that the Irish devised all the instrument tunes in use among the Welsh.[1]

1168. Amhlaeibh MacMnaighneorach, chief Ollamh of Ireland in harp-playing, died.[2]

David Powell, a Welsh historian (1584) who follows Caradoc, states that "there are three sorts of minstrels in Wales. The second sort are plaiers upon instruments, chiefelye the Harp and Crowth, whose musice for the most part came to Wales with Griffyth ap Conan, who being on one side an Irishman by his mother and grandmother, and also borne in Ireland, brought over with him out of that countrie (*c.* 1080) divers cunning musicians into Wales, who derived in a manner all the instrumental musike that now is there used, as appeareth as well by the books written of the same, as also by the names of the tunes and measures used amongst them to this daie."[3]

Passing these brief notices we find Giraldus Cambrensis, an accomplished ecclesiastic who unquestionably had a considerable knowledge of music, and who accompanied Prince John to Ireland in 1185, and must have had frequent opportunities of hearing the very finest performers of the period, making the following remarkable statements:— "The attention of this people to musical instruments, I find worthy of commendation, in which their skill is beyond comparison superior to that of any nation I have seen.[4] For in these, the modulation is not slow and solemn, as in the instruments of Britain to which we are accustomed, but the sounds are rapid and precipitate, yet, at the same time, sweet and pleasing. It is wonderful how, in such precipitate rapidity of the fingers, the musical proportions are preserved, and by their art faultless throughout; in the midst of their complicated modulations, and most intricate arrangement of notes, by a rapidity so sweet, a regularity so irregular, a concord so discordant, the melody is rendered harmonious and perfect, whether the chords of the diatessaron (the fourth), or diapente (the fifth) are struck together; yet they always begin in a soft mood, and end in the same, that all may be perfected in the sweetness of delicious sounds. They enter

[1] Caradoc of Lhancarvan, The History of Wales, p. 158, W. Wynne's edition, 1697. O'Curry's Lectures, vol. iii. p. 353; Bunting, coll. 1809, p. 6.

[2] Annals.

[3] Lloyd's translation, edition 1584. Bunting coll. 1809, p. 5.

[4] Before writing this account, Giraldus had travelled through Wales, England, and France.

upon, and again leave, their modulations with so much subtlety; and the tinklings of the small strings sport with so much freedom under the deep notes of the bass, delight with so much delicacy, and soothe so softly, that the excellence of their art seems to lie in concealing it.

'Concealed, it pleases; but detected, shames.'

"It is to be observed, however, that Scotland and Wales—the latter, in order to disseminate the art; the former, in consequence of intercourse and affinity—strive with rival skill to emulate Ireland in music. Ireland, indeed, employs and delights in two instruments, the Harp and the Tabor; Scotland in three, the Harp, Tabor, and Crowth; and Wales in the Harp, the Pipes, and the Crowth. The Irish prefer strings of brass wire to those made of thongs. In the opinion of many at this day, Scotland has not only equalled, but even far excels her mistress, Ireland, in musical skill; wherefore they seek there also the fountain, as it were, of the art."

The writer considers it desirable to reprint here a literal translation of a beautiful poem, which shows in a remarkable manner the value placed upon the Harp by those of the highest rank both in Ireland and in Scotland.

A small but singularly sweet and very beautiful Harp which had belonged to Donnchadh Cairbreach O'Brien, whose father, the last King of Munster, died in 1194, had been by some means removed to Scotland, and MacConmidhe, poet to the Irish chief, was directed by his master to endeavour to recover it, either as a free gift or in exchange for a flock of Irish sheep.

The envoy proceeded on his mission, but, failing to induce the Scottish king or chief to restore O'Brien's Harp, produced on his return the following beautiful lines, the first portion of which may be his address to the possessor of the harp :—

"Bring unto me the harp of my king,
Until upon it I forget my grief—
A man's grief is soon banished
By the notes of that sweet-sounding tree.[1]

[1] In 1187 Giraldus wrote about the Irish instrument :—"It not a little exhilarates dejected minds; it clears the clouded countenance, and removes superciliousness and austerity."

He to whom this music-tree belonged,
He was a noble youth of sweet performance.
Many an inspired song has he sweetly sung
To that elegant, sweet-voiced instrument.

Many a splendid jewel has he bestowed
From behind this gem-set tree;
Often has he distributed the spoils of the race of *Conn*,
With its graceful curve placed to his shoulder.

Beloved the hand that struck
The thin slender-side board:
A tall, brave youth was he who played upon it
With dexterous hand, with perfect facility.

Whenever his hand touched
That home of music in perfection,
Its prolonged, soft, deep sigh
Took away from all of us our grief.

When into the hall would come
The race of *Cas* of the waving hair,
A harp with pathetic strings within
Welcomed the comely men of Cashel.

The maiden became known to all men,
Throughout the soft-bordered lands of *Banba*.
'It is the harp of *Donnchadh*!' cried every one—
The slender, thin and fragrant tree.

O'Brien's harp! sweet its melody
At the head of the banquet of fair *Gabhran*;
Oh! how the pillar of bright *Gabhran* called forth
The melting tones of the thrilling chords."

The reply of the Scottish chief is as follows:—

"No son of a bright Gaedhil shall get
The harp of O'Brien of the flowing hair;
No son of a foreigner shall obtain
The graceful, gem-set, fairy instrument!

Woe! to have thought of sending to beg thee,
Thou harp of the chieftain of fair Limerick—
Woe! to have thought of sending to purchase thee
For a rich flock of Erinn's sheep.

Sweet to me is thy melodious soft voice,
O maid! who wast once the arch-king's,
Thy sprightly voice to me is sweet,
Thou maiden from the island of Erinn.

If to me were permitted in this eastern land
The life of the evergreen yew-tree,
The noble chief of Brendon's hill,
His hand-harp I would keep in repair.

Beloved to me—it is natural for me—
Are the beautiful woods of Scotland.
Though strange, I love dearer still
This tree from the woods of Erinn."[1]

In the Annals of Loch Cé it is stated that "Aedh (or Hugh), the son of Donnslebhe O'Sochlachann, vicar of Cunga, a professor of singing and harp-tuning, invented a tuning (or arrangement) for himself that had not been done before him, and he was a proficient in all arts both of poetry and engraving and writing, and of all the arts that man executes," died in 1225.[2]

1269. Hugh O'Finaghty, a learned minstrel, died.[3]

John Clynn, a friar of the Convent of Friars Minor of Kilkenny, in his Annals of Ireland (*c.* 1336), refers to Camus O'Caruill as a "famous performer on the tabor, and a Phœnix in execution on the harp, and so pre-eminently distinguished with his school of about twenty musicians, that, though he could not be called the inventor of stringed musical instruments, he was the master and director of all his own contemporaries, and superior to all his predecessors."[4]

1328. The Blind MacCarroll, whose name was Mulrony, the chief of the minstrels of Ireland in his time, was slain.[5]

1357. Donslevy MacCarroll, a noble master of music and melody, the best of his time, died.[6]

1360. Gilla-na-naev O'Conmhaigh, Chief Professor of Music in Thomond, died.[7]

1361. Magrath O'Finnaghty, Chief Musician and Tympanist to the Gil-Murray,[8] died.[9]

[1] Professor Eugene O'Curry, to whom we are indebted for bringing this interesting poem to light, says:—"It is impossible in a severe literal translation to do anything like justice to the fervour and beautiful pathos of this touching poem."—Lectures, vol. iii. pp. 271, 272, 273.

[2] O'Curry's Lectures, vol. iii. p. 264.

[3] Annals.

[4] Cambrensis Eversus, vol. i. p. 313, edited by the Rev. M. Kelly. Of poor O'Caruill and his pupils the fate was melancholy. They, together with their patron, Lord Bellingham, were cruelly massacred.—Walker, p. 123.

[5] Annals.

[6] Ibid.

[7] Ibid.

[8] O'Connor, O'Curry's Materials, p. 219.

[9] Annals.

In the fortieth year of Edward III., 1367, Lionel, Duke of Clarence, Lord-Deputy, held a famous parliament in Kilkenny when an act was passed, c. 15 of which is as follows:—"Also whereas the Irish Agents who come amongst the English, spy out the secrets, plans, and policies of the English, whereby great evils have often resulted; it is agreed and forbidden that any Irish Agents, that is to say, pipers,[1] story-tellers, babblers, rimers, mowers, nor any other Irish Agent shall come amongst the English, and that no English shall receive or make gift to such; and that he that shall do so, and be attainted, shall be taken, and imprisoned, as well the Irish Agents as the English, who receive or give them anything, and after that they shall make fine at the King's will; and the instruments of their agency shall forfeit to our lord the King."[2]

1369. John MacEgan and Gilbert O'Bardan, two accomplished young harpers of Conmaicne,[3] died.[4]

Although Irish minstrels were excluded from the Pale, an exception was made in the case of one individual during 1376, for, by letters patent of 25th October, we learn that as "Dowenald O'Moghane, an Irish minstrel residing among the English, had constantly remained in the fealty, peace, and obedience of the King; and that he had inflicted divers injuries on the Irish enemies, for which reason he durst not approach near them; it was concluded that he might continually reside among the English, and that they might receive and entertain him notwithstanding the statute."[5]

1379. William, the son of Gilla-Ceach MacCarroll, the most eminent of the Irish in music, died.[6]

During the fourteenth century Ranulf Higden compiled his Polychronicon, which was translated by John Trevisa in 1387. If Higden wrote from personal knowledge, and not after having perused the MS. of Giraldus Cambrensis, the following statement corroborates that writer

[1] Sir John Davies says, "minstrels."—A Discoverie of the State of Ireland, p. 214.

[2] The Statute of Kilkenny, by James Hardiman, pp. 55, 58, communicated by G. A. G. Cole, Esq. During the third year of Henry IV., 1402, Lord Thomas of Lancaster, his second son, was appointed Lieutenant of Ireland. On his arrival he held a parliament, "wherein he gave new life to the statutes of Kilkenny."—Davies, p. 229. The statutes of Kilkenny were revived and confirmed during the tenth year of Henry VII., 1495.—Ibid., pp. 216-235.

[3] Dunmore, County Galway.—O'Curry's Lectures, vol i. p. xxix.

[4] Annals.

[5] Patent Roll, quoted by Hardiman, Statute of Kilkenny.

[6] Annals.

in a remarkable manner:—"Irishmen be cunning in two manner instruments of music, in the Harp and Tymbre, that is armed with wire and strings of brass, in which instruments, tho they play hastily and swiftly, they make right merry harmony and melody with those tunes, and warbles, and notes, and begin with *be molle*, and play secretly under dim sound under the great strings, and turn again unto the same, so that the greater part of the craft hideth the craft, as it woud seem as though the craft so hid, shoud be ashamed, if it were taken."[1]

John of Fordun, a Scottish priest who visited Ireland some time during the latter end of the fourteenth century, says that Ireland was the fountain of music in his time, from whence it then began to flow into Scotland and Wales.[2]

About the close of the fourteenth century (1395) Richard II. spent a considerable time in Ireland. During the stay of this monarch in the Irish capital four native kings submitted to him, and a commodious house in Dublin was set apart for their entertainment. Henry Castide, who was ordered to reside with them and instruct them in the usages of the English, informed Froissart that—"When these kings were seated at table and the first dish served, they would make their minstrels and principal servants sit beside them, and eat from their plates and drink from their cups. They told me, this was a praiseworthy custom of their country, where everything was common but the bed. I permitted this to be done for three days; but on the fourth I ordered the tables to be laid out and covered properly, placing the four kings at an upper table, the minstrels at another below, and the servants lower still. They looked at each other, and refused to eat, saying I had deprived them of their old custom in which they had been brought up. I replied with a smile, to appease them, that the custom was not decent nor suitable to their rank, nor would it be honourable for them to continue it; for that now they should conform to the manners of the English; and to instruct them in these particulars was the reason I resided with them, having been so ordered by the King of England and his council. When they heard this they made no further opposition to whatever I proposed, from having placed themselves under the obedience of

[1] Bunting, coll. 1809, note, p. 4.

[2] This statement is by Walker, p. 121, but is apparently not in Scotichronicon.

England, and continued good-humouredly to persevere in it as long as I staid with them."[1]

It is stated that in 1395 a harper saved the life of Art MacMurrogh, an uncompromising opponent of the English, in the following manner. The lords of the Pale invited him to a banquet. All were secretly armed, while MacMurrogh, not suspecting treachery, was only accompanied by his harper and one attendant. After the feast the minstrel, seated near a window, delighted the company with his music; but suddenly he changed his notes to Rosg Catha, or war-song, for which he was reprimanded by MacMurrogh, and ordered to play only festive airs. But the harper again resumed the war-ode, which surprised MacMurrogh, who, becoming indignant at the disobedience of his harper, arose from the table to remonstrate with him. But perceiving that the house was surrounded by armed men, he brandished his sword, and, cutting his way through the surrounding forces, mounted his steed and escaped with safety.[2]

1396. Mathew O'Luinin, Erenagh of Arda (Fermanagh), a man of various professions, and skilled in history, poetry, music, and [general] literature, died.[3]

1399. Boethius MacEgan, a man extensively skilled in the Fenachus law and in music, and who kept a celebrated house of hospitality, died.[4]

1404. Gilla-Dinvin MacCurtin, Ollamh of Thomond in Music, died.[5]

By a roll of the thirteenth year of Henry VI., 1435, we learn that the Irish Mimi, Clarsaghours (harpers), Tympanours, Crowthores, Kerraghers, Rymours, Skelaghes, Bards, and others, contrary to the statute of Kilkenny, went among the English and exercised their arts and minstrelsies (minstrelsias et artes suas), and that they afterwards proceeded to the Irish enemies, and led them upon the king's liege subjects.[6]

1490. Finn O'Haughluinn, Chief Tympanist of Ireland, died.[7]

From 1491 we find in the Accounts of the Lord High Treasurer of Scotland a number of interesting entries, showing that the reigning

[1] Froissart, Johnes's trans., vol. iv. p. 431.
[2] Taffe's Ireland, quoted by Conran.
[3] Annals.
[4] Ibid.
[5] Ibid.
[6] Rot. Pat., Hardiman's Minstrelsy, vol. i., note, pp. xviii., xix.
[7] Annals.

sovereign, James IV., himself a performer, had directed payments to be made to persons who had played upon the Clareschaw or Irish Harp. In April 1501 payments were made to Pate (Peter) Harper on the Clarscha, and also to the Ireland Clarescha. It is more than probable that Pate was also a native of Ireland;[1] he was attached to the court, and is mentioned in December 1501, January 1501-2, March 1502, April and October 1503, January 1503-4, and January 1504-5. Upon the last-mentioned date, his son, who had probably played before the king for the first time, is also referred to. Again in March 1505, Pate received xiiij s., and in December of the same year an "Irland Clarschaar" received v s. In April "Pate harpar Clarscha" and his son are mentioned. Pate is also noticed in July 1505, November 1506, March 1506-7, and April, June, and July 1507. During 1512 O'Donel, an important Irish chief, visited Scotland, and on his departure, July 11th, the king commanded that his harper, who presumably had played before him, should receive vij ℔e.

As only a portion of the record has been printed, the writer is unable to state whether Irish harpers were attached to or played before the Scottish court during the remainder of the sixteenth century, but it is interesting to find that Irish music was appreciated by James, who was, we know, accustomed to hear Italian minstrels, Luterers, Fiddlers, English, Lowland, and Highland harpers, and other skilled musicians.

Polydore Virgil, who resided in England during the first half of the sixteenth century, states "That the Irish practise music, and are eminently skilled in it. Their performance, both vocal and instrumental, is exquisite; but so bold and impassioned, that it is amazing how they can observe the rules of their art amidst such rapid evolutions of the fingers and vibrations of the voice; and yet they do observe them to perfection."[2]

In Major's Greater Britain, published in 1521, it is stated that the Irish and the wild Scots were pre-eminent as performers on the Harp.

Before 1534 Patrick Finglas, Chief Baron of the Exchequer in

[1] It may be remarked that "Pate harper on the Harp," and "Pate harper on the Clarscha," were both retained at Court, and that an "Ersche Clareschaw" is also mentioned.

[2] Cambrensis Eversus, vol i. p. 311.

Ireland, wrote a Breviat of the getting of Ireland, and the decline of the same, in which he recommended "That noo Irish Ministralls, Rymers, Shannaghs (Genealogists) ne Bards, be Messingers to desire any Goods of any Man dwelling wythin the English Pale, upon Pain of Forfeiture of all ther Goods, and their Bodys to be imprisoned at the King's Will."[1]

John Good, a Catholic priest who had been educated at Oxford, and was master for many years of a school at Limerick, in 1566 wrote a description of the Irish, in which he says: "They love music mightily, and of all instruments are particularly taken with the Harp, which being strung up with brass wire, and beaten with crooked nails, is very melodious. They use the bag-pipe in their war instead of a trumpet." Camden, who published in 1586, gives the foregoing quotations from Good, and also makes some statements regarding the Irish on his own authority, one being as follows:—"These great men have likewise their particular Historians, to chronicle the famous actions of their lives; Physitians too, and Poets, whom they call Bards; and Harpers, who have all of them their several estates and possessions allowed them; and in each territory there are certain particular families for nothing else but these employments; for instance, one for Breahans, another for Historians, and so for the rest, who take care to instruct their children and relations in their own respective professions, and by that means leave always one or other of the same race to succeed them."[2]

Vincentio Galilei, whose work on Music was printed in 1581, writes as follows:—According to Dante (born 1265) the Harp was brought to Italy from Ireland "where they are excellently made, and in great numbers, the inhabitants of that island having practised upon it for many and many ages: nay, they even place it in the arms of the kingdom, and paint it on their public buildings, and stamp it on their coin, giving as the reason their being descended from the royal prophet David.[3] The Harps which this people use are considerably larger than ours, and have generally the strings of brass, and a few steel for the highest notes, as in the clavichord. The musicians who perform upon it keep

[1] Hibernica, by Walter Harris, p. 98. Finglas was Chief Justice of the King's Bench in 1534. —Ibid., Preface.

[2] Camden's Britannia.

[3] It may be remarked that Sir David Lyndsay, Lyon King-of-Arms, 1542, gives the arms of David, King of Israel, as "*Az.* a harp *or*," and the arms of the King of Ireland "*Az.* a king seated on a throne afronti, holding a sceptre, crowned and habited proper.'

the nails of their fingers long, forming them with care in the shape of the quills which strike the strings of the spinnet, etc. I had a few months since (by the civility of an Irish gentleman) an opportunity of seeing one of their Harps, etc."[1]

From Holinshed, who published in 1585, we learn that "Their noble men, and noblemens tenants, now and then make a set feast, which they call coshering, whereto flock all their reteiners, whom they name followers, their rithmours, their bards, their harpers that feed them with musike: and when the harper twangeth or singeth a song, all the companie must be whist, or else he chafeth like a cutpursse, by reason his harmonie is not had in better praise."[2]

So far, all those who are known to have noticed the Irish Harp have praised the instrument, and no fault has been found with the performers. We now, however, meet with a writer—a native of Ireland—who is the first, and indeed the only, author who is not thoroughly appreciative. Richard Stanyhurst, descended from a family who had resided for many generations in the neighbourhood of Dublin, wrote in 1585 as follows:— "The harper uses no plectrum, but scratches the chords with his crooked nails, and never marks the flow of his pieces to musical rhythm, nor the accent and quantity of the notes; so that, to the refined ears of an adept, it comes almost as offensively as the grating of a saw."[3] The

[1] The whole passage is given in Bunting's coll. 1809, pp. 24-25, and a large portion will also be found in Bunting's coll. 1840, chap. iii. The statements regarding the number of strings are confusing, but Sir Samuel Ferguson was evidently under the impression that the number, presumably 29, might be an error for 30.

[2] P. 45. The reader is requested to contrast this extract with the statement in Walker, note, p. 108.

[3] Giraldus, who, as we have shown, was able to appreciate the music and the performance of the harpers, says that "those very strains which afford deep and unspeakable mental delight to those who have skilfully penetrated into the mysteries of the art, fatigue rather than gratify the ears of others, who seeing do not perceive and hearing do not understand; and by whom the finest music is esteemed no better than a confused and disorderly noise, and will be heard with unwillingness and disgust."—Bohn's edition.

Dr. Lynch, who contrasts the estimate of Giraldus of the performance of the harpers with that of Stanyhurst, says: "It is by no means surprising that the same music should be relished by some and disagreeable to others, according to their different skill or taste in musical science," etc. "But perhaps the conflicting opinion of Giraldus and Stanyhurst can be reconciled if we take into account the different times in which they lived. In the days of Giraldus Ireland was not subdued; her Irish kings were in full possession of their power, and the tones of joy and mirth predominated in her music; but a sad change for the worse had come over her before the time of Stanyhurst, and the airs which her musicians then attuned to the harp invariably breathe a certain tone of sadness," etc. "Stanyhurst's attack, moreover, is directed against rude harpers, but not against the instrument itself; and Ireland is not the only country infested by these rude performers."—Cambrensis Eversus, vol. i. pp. 313-315.

harpers he so severely criticises were indifferent performers who played during supper.[1]

In Stanyhurst's time harpers of eminence would have been attached to the households of the great nobles and chiefs. He, however, happened to meet with one with whom he was pleased, whom he thus notices: "Crusius, a contemporary of our own, is by far the most eminent harper within the memory of man. He is entirely opposed to that barbarous din which others elicit from their discordant and badly strung harps. Such is the order of his measures, the elegant combination of his notes, and his observance of musical harmony, that his airs strike like a spell on the ears of his audience, and force you to exclaim, not that he is the most perfect merely, but in truth almost the only harper."[2] Dr. Lynch, when quoting this author, says there never was a time when Ireland could boast of only one distinguished harper, and many eminent performers may have flourished in parts of Ireland which Stanyhurst did not visit.

Dr. Keating complains that Stanyhurst called the musicians of Ireland a set of blind harpers, and states that if proper inquiries had been made, it would have been found "that for one musician that was blind there were twenty who had their perfect sight."[3]

Barnaby Rich, who visited Ireland during the reign of James I., says: "They (the Irish) have Harpers, and those are so reverenced among the Irish, that in the time of rebellion they will forbear to hurt either their persons or their goods."[4]

Pretorius, who published his work on Musical Instruments in 1619, states: "The Irish Harp has rough thick brass strings, forty-three in number, and is beyond measure sweet in tone."

Bacon, in his Sylva Sylvarum, published in 1627, after his death, refers to the Irish Harp, which, he says, "maketh a more resounding sound than a Bandora, Opharion, or Cittern, which have likewise wire strings, and no instrument hath the sound so melting and prolonged as the Irish Harp."

In a MS. History of Ireland (*circa* 1636) in the Library of the Royal Irish Academy, it is stated that "the Irish are much addicted to musik

[1] Bunting, Coll. 1809, p. 19
[2] Cambrensis Eversus, vol. i. p. 311.
[3] History, pp xi., xii.
[4] Walker, p. 144.

generally, and you shall find but very few of their gentry, either man or woman, but can play on the harp ; alsoe you shall not find a house of any account, without one or two of those instruments, and they always keep a harper to play for them at their meales, and all other times, as often as they have a desire to recreate themselves, or others which comes to their houses, therewith."[1]

M. de la Boullaye Le Gouz, who travelled in Ireland during 1644, states that the inhabitants "are fond of the harp, upon which nearly all play, as the English do upon the fiddle, the Scotch upon the bagpipe, etc. They march to battle with the bagpipes instead of fifes; but they have few drums."[2]

Dr. Keating, the historian, who is supposed to have died before 1644, wrote some fine lines in praise of his harper. In this poem he asks, Who is it that plays the enchanting music that dispels all the ills that man is heir to ? and thus answers the query :

"Tadhg O'Cobthaigh of the beauteous form,—
The chief beguiler of women,
The intelligent concordance of all difficult tunes,
The thrill of music and of harmony."[3]

Nicholas Pierce, who lived previous to 1640, although blind is stated to have been not only the first master of the instrument of his time, but a composer of lamentations, etc.[4]

The following extracts are of interest as showing that the Irish Harp was occasionally to be heard in England, and how extremely difficult it was to become a master of the instrument. John Evelyn was competent to give an opinion; he had taken lessons upon the Theorbo and Lute, was fond of music, and notices some of the finest performers on the Welsh Harp, Violin, Lute, etc., of his time; his statements, therefore, regarding the merits of the Irish Harp, no longer to be heard, are of value :—

"1653-4, 20th January.—Come to see my old acquaintance and the

[1] Irish Minstrelsy, by James Hardiman, vol. i. p. 183.

[2] Crofton Croker's translation, Irish Penny Journal, p. 5 : "In every house there was one or two harps free to all travellers, who were the more caressed the more they excelled in music." This is stated by T. Moore, in a note to "The Legacy," to have been written by O'Halloran. The writer has failed to verify the quotation.

[3] O'Curry's Lectures, vol. iii. p. 215.

[4] Ibid., pp. 263-4.

most incomparable player on the Irish harp, Mr. Clark, after his travels. He was an excellent musician, a discreet gentleman, born in Devonshire (as I remember). Such music before or since did I never hear, that instrument being neglected for its extraordinary difficulty; but in my judgment far superior to the lute itself, or whatever speaks with strings."[1]

"1668, 17th November.—When dining at the Groom Porters, I heard Sir Edward Sutton play excellently on the Irish harp; he performs genteelly, but not approaching my worthy friend, Mr. Clark, a gentleman of Northumberland, who makes it execute lute, viol, and all the harmony an instrument is capable of: pity it is that it is not more in use; but indeed to play well takes up the whole man, as Mr. Clark has assured me, who, though a gentleman of quality and parts, was yet brought up to that instrument from five years old, as I remember he told me."[2]

It has been stated that "when lists were made of the effects or property of the proscribed adherents of James II., it was found that nearly all, even the Anglo-Norman families of the Pale, possessed one Irish harpe."[3]

As most of the references to the Irish Harp or Irish harpers, down to the seventeenth century, have now been noticed, and it has not been considered necessary to refer to the interesting account of noted harpers who lived during the seventeenth and eighteenth centuries, printed by Bunting in his coll. 1840, further than hereafter to notice such paragraphs as describe their methods of playing, this portion of the chapter may close with the following complimentary statement by Count Hoghenski: "Les Irlandois sont entre tous les peuples ceux qui passent pour jouer le mieux de cet instrument."—Article 'Harp' in the Encyclopédie.[4]

[1] Diary, vol. i. p. 300.

[2] Ibid., vol. ii. p. 39.

[3] Conran's National Music, p 214. The writer has made every effort to verify this statement, but has failed. It is possible there may have been some statement in a letter, but no list is likely to have been made

[4] Walker, note, p. 122. M. Conran, p. 174.

REPRESENTATIONS, METAL, STONE, ETC.

The earliest representation of the Irish Harp in metal appears upon the shrine of St. Moedoc, circa eleventh century, preserved in the Dublin Museum. The Harp, which is of small size, rests upon the knees of the performer, and against his left shoulder. The number of strings is of little consequence; the important point is that it is an instrument (to play upon which both hands are required, the left for the treble, and the right for the bass), and so accurate is the representation, that the manner of playing, that is by pulling the strings by the nails, is clearly represented. The Harp has a curved fore-pillar, which expands on the outer side, at a short distance from the upper termination, and also from the lower end.[1] The back of the box is curved inwards,[2] and upon the side are indents. As these do not appear upon other portions of the plate, they may be intended to represent the decoration of the instrument.[3]

Another representation occurs upon the shrine of St. Patrick's Tooth, 1350, also preserved in the Dublin Museum. Here the Harp, which is considerably larger, has twenty-three strings. It is placed against the left arm, and rests neither upon the knees nor upon the ground, but is apparently suspended by a strap, which, however, is not represented. The fingers of the left hand of the performer are shown as pulling the treble strings, those of the right the bass strings. There is no decoration upon the instrument; the fore-pillar is curved.[4]

The representations of the Irish Harp upon stone are of interest, but not of the same importance, the coarseness of the material and natural decay rendering them more or less indistinct. They may, however, be seen at Ullard, South East Cross Monasterboice, Durrow, Castle Dermot, Clonmacnois and Kells.[5]

[1] This is the earliest representation of what may be termed the T formation of fore-pillar to be hereafter referred to.

[2] The artist no doubt had a Harp so formed before him. This curvature, although unusual, is not unknown. The back of the box of the Harp in the Belfast Museum, to be hereafter referred to, is slightly curved.

[3] It should be noticed that small circles are represented on the Irish Harp, as illustrated in the History of British Costume, by J. R. Planché, from a MS. copy of Giraldus Cambrensis, illuminated about the end of the twelfth century.

[4] Bunting, in coll. 1840, p. 39, gives a woodcut, but so bad that those who had not seen the original would suppose the performer to be kneeling in place of sitting.

[5] Communicated by J. Romilly Allen, Esq. :— "Harps are represented, on the knees of ecclesiastics, on several of our ancient stone crosses, of the eighth, ninth, and tenth centuries."—Petrie, in Bunting, coll. 1840, p. 42.

REPRESENTATION OF A HARPER UPON THE SHRINE OF S[illegible]

CIRCA ELEVENTH CENTURY

REPRESENTATION OF A HARPER UPON THE SHRINE OF S[t] PATRICK'S TOOTH

A D 1350

THE PROPERTY OF THE ROYAL IRISH ACADEMY

HARP JERPOINT ABBEY, KILKENNY

RECUMBANT EFFIGY OF AN IRISH CHIEF
WITH A HARP, JERPOINT ABBEY, KILKENNY

Perhaps the latest representation of the Harp in stone is that which appears upon a monument in Jerpoint Abbey, Kilkenny.

This piece of sculpture is most interesting. The sculptor unquestionably had a Harp (probably that which had belonged to the chief) before him which he found it desirable to reproduce on a much reduced scale,[1] as a full size representation would have interfered with the design. The Harp is placed upon the back of the box, as was no doubt usual when not in use, and rests beside the right thigh of the recumbent effigy. The instrument has a somewhat depressed form; that is, from the back of the box to the upper portion of the fore-arm the measurement is not so great as upon the existing specimens; the fore-pillar, in fact, scarcely rises above the effigy. The box, which is a truncated triangle in form, has the projecting block at the lower end and the raised string hole band, which terminates upon either side at the upper end in semicircular curves. At the lower extremity this raised portion is carried round the fore-pillar, where it joins the projecting block. The sounding-board is flat, and there are no sound-holes. The fore-pillar is curved and has the T formation, which commences at a greater distance than is usual from either extremity.[2] The harmonic curve has no hump, and if it ever projected beyond the junction with the fore-pillar, that portion has been broken off or has decayed. The metal band for the pegs is represented, and forms a single curve. The stone is much decayed, and there is not a vestige of decoration. The Harp, excepting that it has not the hump on the harmonic curve, resembles the Lamont Harp in the National Museum at Edinburgh:

The effigies probably belong to the early portion of the fifteenth century. A portion of the inscription remains, and from it we gather that the male figure was intended to represent William O'Banahan. The panels which now support the effigies belong to two periods, late fifteenth and sixteenth centuries.[3]

In the Image of Ireland, by John Derricke, 1581, there is a plate,

[1] Measurement: Extreme leugth, 1 ft. 1¾ in.; from back of box to highest point, 6 inches.

[2] This faulty construction is to be found upon the Lamont Harp.

[3] For these particulars the writer is indebted to Richard Langrishe, Esq., F.R.I.A., and the Rev. Canon Hewson, who at considerable trouble most obligingly visited Jerpoint for the purpose of examining the monument and deciphering the inscription.

The late Mr. George V. Du Noyer, who notices the monument and gives an illustration of the Harp, supposes the name to be O'Habrahan.—Communicated by T. H. Longfield, Esq.

representing an Irish Chief, and others, seated upon the ground at meat. A "bard" is reciting, or singing, while a minstrel plays upon a large Harp. The illustration is rude and grotesque, but is interesting. (See p. 6.) The harper is also seated on the ground, and pulls the strings with his finger-nails, which are long and somewhat crooked.[1] (See Fig. I.)

Fig. I.

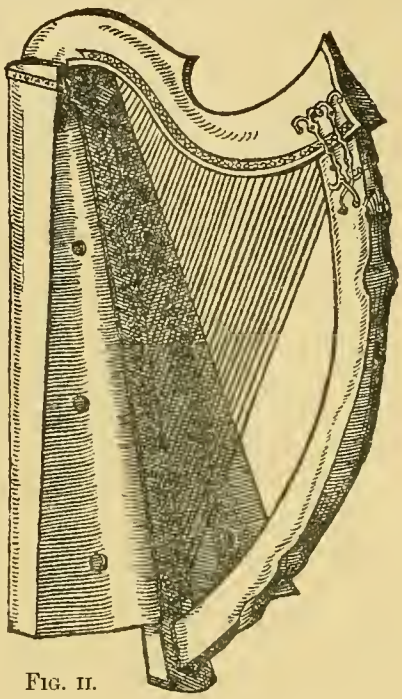


Fig. II.

Pretorius, who published his work on Musical Instruments at Wolffenbüttel in 1619, gives a representation of an Irish Harp. The artist who worked for him neglected to reverse his drawing, but this defect has been remedied in the reproduction. The peculiar peak which is shown upon the upper portion of the harmonic curve, quite unlike the Scotch hump, is exactly similar to that which occurs upon the Castle Otway and the O'Ffogerty Harps. The metal band through which the pegs pass has a double curve, a form which is scarcely traceable upon Irish[2] or Highland Harps. The sounding-board is convex, as described

[1] This is a conventional drawing. The artist certainly had not a Harp before him, and he did not know that the Harp should be strung upon the left side and held against the left shoulder. The engraver reversed the drawing, so the artist's work is properly represented.

[2] On the Kildare Harp there is a very slight downward curve at the treble end of the band.

by Bacon as occurring upon Irish Harps in his time.[1] The curved fore-pillar has the T formation; the metal bands attaching it to the harmonic curve are shown. The Harp has forty-three strings. (See Fig. II.)

In the Parliamentary Gazetteer there is a coloured representation of the Arms of Ireland, with a certificate dated the 5th March 1844, by Sir William Betham, then Ulster King-at-Arms, in which he states that the Arms there shown appear in a manuscript volume in his office of the reign of King Henry VIII. or thereabouts. The Harp is of the Celtic form with a lion's head at the junction of the harmonic curve and fore-pillar.[2] The Harp may be seen upon the coins of Henry VIII., also upon the Arms of Ireland which appear upon a map, 1567,[3] and the Seal of the Customs and Port of Carrickfergus, 1605.[4] It is also represented upon the Arms of the Borough of Belturbet, 1613.[5]

DESCRIPTION AND CONSTRUCTION

The Irish are known to have possessed at least two kinds of Harp. The smaller were used by churchmen,[6] the larger by harpers. Some of the Harps are supposed to have had two rows of strings.[7] If so, the form was abandoned; for, with the exception of the Dalway Harp, which has a second row of seven, there is no instrument extant with more than one row of strings. In fact, as the Harp was strung with brass wire in the bass, and thin steel wire in the treble, the tension of two

[1] "An Irish Harp hath open air on both sides of the strings: and it hath the concave or belly not along the strings, but at the end of the strings."—Sylva Sylvarum, Bacon; Spedding's ed., vol. ii. pp. 146-223. Communicated by E. Alabaster, Esq.

[2] A representation of the Arms and Crest appeared in the Evening Telegraph, Dublin, 23rd September 1899.

[3] State Papers of Henry VIII., vol. ii. Incorrectly represented in Bunting's coll. 1840.

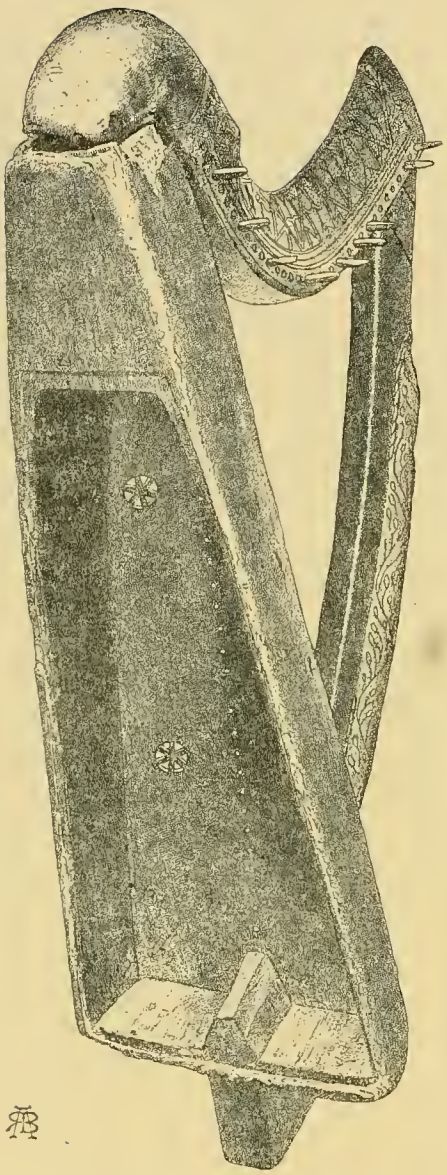
[4] Figured in the Ulster Journal of Archæology, vol. i. p. 42. This is perhaps the only representation of a Harp in Ireland with a distinct "hump" on the harmonic curve. The engraver may have been Scotch, or the matrix may have been engraved in Scotland. The form is, as far as we can learn, peculiar to the Highlands.

[5] Ibid., p. 111.

[6] As early as 845 a portable eight-stringed instrument, most probably a Harp, was in use in Ireland. On one occasion an abbot carried one of these at his girdle from Clare to Cashel.—O'Curry's Lectures, vol. iii. pp. 262, 263, 333. Some centuries later Harps with eight strings were represented upon some of the ancient sculptured stones in Scotland.

"Bishops and Abbots and holy men in Ireland were in the habit of carrying their harps with them in their peregrinations, and found pious delight in playing upon them. In consequence of this, St. Kevin's harp was held in great reverence by the natives, and to this day is considered a valuable relic, possessed of great virtues."—Giraldus Cambrensis, Bohn's edition, p. 128. St. Kevin (Coemgen) died 3rd June 618, and Giraldus visited Ireland in 1185, so it is possible that the statement may be correct.

[7] This is Bunting's opinion, see coll. 1809, note, pp. 3, 23, 24.



rows of strings would have been such as to have necessitated an unusual and undesirable thickness of sounding-board, which would, perhaps, have diminished the vibration.

The smaller Harp had thirty, or even fewer, strings, the larger, from thirty-four[1] to forty-five.[2] They were of brass wire[3] in the bass, and of thin steel wire[4] in the treble.[5]

The box or trunk of the Ancient Harp was usually in the form of a truncated triangle, and was invariably constructed out of a solid piece of timber, which was hollowed out from the back so as to form the sides, ends, and sounding-board, the cavity being covered at the back by a board (see illustration).[6]

The sounding-board, which had generally sound-holes,[7] varied considerably in thickness, that of the Harp in Trinity College being rather less than a quarter of an inch, while that of the Castle Otway Harp varies from one-half to three-quarters of an inch.

The sounding-board at an *early period* was probably perfectly flat, and the sides of the box of the same depth

[1] Ledwich says 33, ranging from C in the Tenor to D in Alt.—Antiquities, p. 254.

[2] The Dalway Harp has this number in a row.

[3] Noticed by Giraldus Cambrensis about 1188, also in the thirteenth century, in Higden's Polychronicon, and by Dante, again in 1566 by Good, in 1581 by Galilei, in 1585 by Stanyhurst, and by Lynch before 1680.

[4] Noticed during the thirteenth century by Dante, and in 1581 by Galilei. Iron, bronze, and silver strings for musical instruments were manufactured in Ireland at a remote period, and are mentioned in a poem of the early part of the twelfth century, which O'Curry believed to be several centuries earlier.—Lectures, vol. iii. pp. 223-24.

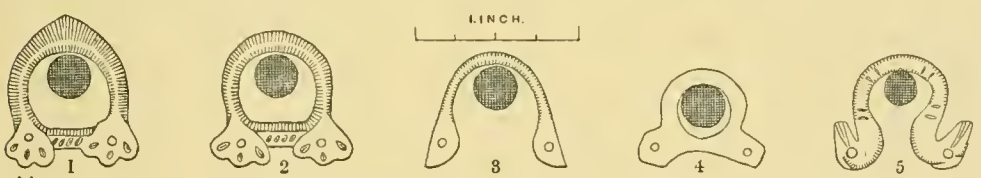
[5] The writer regrets that the number of steel strings have not been noticed by any writer. They probably varied.

[6] The illustration shows the back of the Castle Otway Harp. The projecting block has been added by the writer, as that portion of the instrument is inserted in a stand.

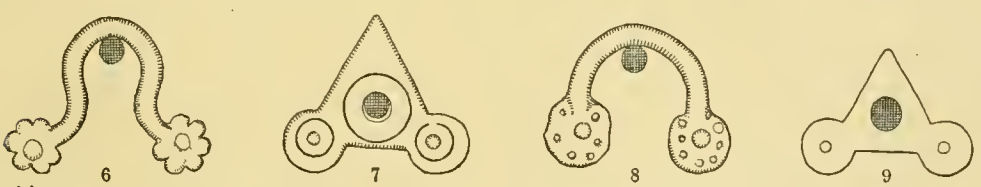
[7] Dr. Lynch says, Through these holes the pegs attached to the strings were passed when

throughout. Bacon, who notices the instrument, states that "an Irish harp hath open air (sound-holes) on both sides of the strings, and it hath the concave or belly, not along the strings, but at the end of the strings," *i.e.*, as he says, "across the strings."[1] This is exactly what is shown in the illustration already noticed, reproduced from Pretorius's work of 1619, and it should be remarked that this representation shows the side of the box much deeper at the upper extremity than at the lower termination, as was then customary. Later on in the seventeenth century, the sounding-board was made to curve both along and across the strings, and the depth of the sides of the box varied, being occasionally deepest at the centre, and usually shallowest at the lower termination.

The form of the lower extremity of the sounding-board also varied. Originally it was probably a straight line, but during the seventeenth century the termination at either side of the projecting block took the form of semi-circular curves, more or less varied. There was usually a raised band dividing the sounding-board longitudinally, which was pierced with holes for the strings. Above, or surrounding the string-holes, pieces of metal, more or less ornamented, called the "shoes of the strings," were attached to prevent the wire strings from cutting the sounding-board.[2] A number of these are here represented.



Nos. 1, 2, 3, and 4 on the Harp, Trinity College, Dublin. No. 5 on the Kildare Harp.



Same scale. Nos. 6, 7, and 8 on the Harp in Dublin Museum. No. 9 on the Downhill Harp.

new strings were required. Some harps have cavities in the back which act as sound-holes, and must also have been used for stringing the instruments.

[1] Sylva Sylvarum, Bacon; Spedding's ed., vol. ii. pp. 146-223.

[2] The strings were attached to small pieces of wood, which prevented them from being drawn through the string-holes.

A portion of the box projected from the lower extremity several inches; this had a cavity, into which the lower portion of the curved fore-pillar was inserted. The upper portion of the box had also a cavity, into which one end of the harmonic curve fitted.

The harmonic curve was furnished with metal bands, on either side, of the same curved form as the wood, each with a series of holes, through which the tuning-pegs passed. These bands, which were, no doubt, intended to strengthen this portion of the instrument, were occasionally ornamented, and almost invariably formed single curves. The tuning-pegs, generally of brass, also frequently ornamented, were angular at the right end, and perforated at the left; these were inserted on the right side,[1] and the strings attached to the portions that projected from the left side. There were no nuts or straining-pegs, but when the tuning-pegs were firmly placed and the strings properly adjusted, it is probable that the strings were then very slightly, if at all, off the plane.

The harmonic curve was originally constructed out of one piece of wood. Into a cavity near the end, the upper portion of the fore-pillar was inserted; the tension of the strings caused the harmonic curve to lean towards the left side, to counteract which metal straps or bands were sometimes attached to the right side of the harmonic curve and to the fore-pillar.[2] A similar strengthening may be seen on the Lamont Harp and on the illustration in Pretorius's work. A most remarkable Irish example occurs amongst the brass mountings found at Ballinderry, and will be hereafter described (p. 63). During the seventeenth century the artificers commenced to carry the fore-pillar higher than was originally the practice, the upper portion then forming part of the harmonic curve. The remaining portion of the harmonic curve was mortised into it, both portions being held together by the metal bands on either side through which the tuning-pegs passed.

The fore-pillar was more or less curved, and had for a considerable portion upon either side of the outer curve a projection, the section taking the form of the letter T. When this formation was made to commence and terminate near to either extremity of the fore-pillar, an exceptionally

[1] By the right side is meant that which is nearest the right hand when the Harp is being played upon.

[2] "The eud of the curved neck (harmonic curve) is coated on both sides with brass plates, which connect it elegantly with the bowlike pillar."—Cambrensis Eversus, Dr. John Lynch.

strong arm, able to withstand the tension of the strings towards the left, was the result. When the fore-pillar is much curved, it may occasionally be found slightly shortened by the direct tension of the strings.

The correct Irish names for the different portions of the Harp are given by O'Curry[1] as follows:—

Crann Gléasta . . .	Tuning Key.[2]
Corr	Harmonic Curve.
Lamhchrann	Front Pillar.
Com	Belly, or Sound-Board.

Bunting does not give the Irish for "Tuning Key," but he gives Crunatted, for the shoe of the strings, *i.e.* the piece of brass on the sound-board, through which the strings pass; Aufhoirshnadhaim, for the wooden pegs to which the strings are fastened; Uinaidhin ceangal, for the pin, or jack, that fastens the wire to the Harp.[3] O'Curry gives Trom-Théda for the heavy strings, and Goloca for the light strings.[4]

That great care was bestowed upon the construction of the Irish Harp is shown from a poem written about 1640 by Pierce Ferriter of Ferriter's Cove, concerning a Harp which was presented to him by a Roscommon friend, the following portion of which, translated by O'Curry, the reader may find of interest.

"The key of music and its gate,
The wealth, and abode of poetry!
The skilful neat Irishwoman,
The richly festive moaner.

"Children in dire sickness, men in deep wounds,
Sleep at the sounds of its crimson board[5];
The merry witch has chased all sorrow,
The festive home of music and delight.

[1] Lectures, vol. iii. p. 256.

[2] The handle was of wood or horn.—Lynch. Amongst the Collection of Antiquities on view at Belfast in 1852 were two Harp keys made of bronze. One of these was exhibited by T. R. Murray, Esq., Edenderry, Co. Meath. The other, from a crannog, Monalty Lake, was exhibited by E. P. Shirley, Esq., Lough Fea, Carrickmacross.—Descriptive Catalogue.

[3] Bunting, coll. 1840, pp. 20-36. As O'Curry has condemned Bunting's Irish terms, and undertaken to correct them (which apparently he neglected to do), these may not be accurate.—Lectures, vol. iii. p. 302.

[4] Ibid., p. 256.

[5] Harps that are extant have considerable traces of painting, staining, and gilding.

"It found a *Cor*[1] in a fruitful wood in [Mugh] Aoi[2];
And a *Lamh-chrann*[3] in the fort of *Seantraoi*,—
The rich sonorous discourser of the musical notes;
And a comely *Com*[4] from *Eas dá Ecconn*.[5]

"It found *MacSithduill* to plan it,
It found *Cathal* to be its artificer,—
And *Beannglan*,—great the honour,—
Got [to do] its fastenings of gold[6] and its emblazoning.

"Excellent indeed was its other adorner in gold,
Parthalon More MacCathail,
The harp of the gold and of the gems,
The prince of decorators is Parthalon."[7]

We find the wood for the instrument was brought from three distinct districts. An artist designed it. A woodworker or carpenter made it. An artificer either made or supplied the gold fastenings and emblazoned it, and a decorator finished the instrument.

Dr. Lynch, who gives a very accurate and minute description of the Irish Harp of the early portion of the seventeenth century,[8] states that the neck (harmonic curve) and fore-pillar were ornamented with varied and exquisite sculpture,[9] also that the trunk was generally made of yew or sallow.[10] The Harps had frequently the makers' names or inscriptions upon them. Lynch notices one of the latter which a native of Cashel had carved upon his Harp after the country had been overrun by the English, which runs as follows :—

[1] Harmonic curve.

[2] In the plains of Roscommon.

[3] Fore-pillar.

[4] Sounding-board (box).

[5] Falls of Ballyshannon, Donegal.

[6] These fastenings may have been those for connecting the harmonic curve with the fore-pillar.

[7] Lectures, vol. iii. pp. 257-8.

[8] His reason for his minute description is here given :—"It may not be by any means a useless labour, if I succeed in describing accurately for my readers the form of the Harp, lest it should be involved in that universal ruin, which I fear nothing but the arm of God alone can now avert from my country. The precaution is the more necessary, as some barbarous marauders (supposed to be Cromwell's soldiers) in many places vent their vandal fury on every Harp which they meet, and break it to pieces. For Ireland loved the Harp, and when it was banished from every other country she clung to it with a fonder affection; it was quartered on her national arms; its music was her delight."—Cambrensis Eversus.

[9] Unfortunately the Dalway Harp is the only specimen of the period extant. That this disappearance of the splendidly decorated Ancient Harps cannot altogether be attributed to natural decay is too true. Lynch's statement regarding their destruction has been given in the previous note.

[10] We know that those of a later date were most commonly made of red sallow, white sallow, or black sallow from the bog, but the box of the Kildare Harp is supposed to be of yew.

"Cur lyra funestos edit percussa sonores?
Scilicet amissum fors diadema gemit."[1]

This writer states that in his own days "Father Robert Nugent made a very considerable improvement in the Harp by an invention of his own. He enclosed the open space between the trunk (sounding-board) and the upper part of the Harp (harmonic curve) with little pieces of wood, and made it like a box; leaving on the right side of the box a sound-hole, which he covered with a lattice-work of wood, as in the clavichords. On each side he then arranged a row of chords, and thus increased to a great degree the melodious power of the Harp."[2]

Another improver of the Harp was Nicholas Pierce of Clonmaurice, who lived before 1640. He added more wires to the instrument than it had at any previous period.[3] Unfortunately, of the number of strings we have no record.

The duration of time during which the Celtic Harp, the box of which was formed out of a solid block, remained a serviceable instrument was limited by the power of the sounding-board to resist the tension of the strings. The harmonic curve and fore-pillar could be replaced if damaged, and although the beauty of the instrument was largely owing to the form of the harmonic curve and fore-pillar, the purity and sweetness of tone was mainly due to the construction of the box,[4] which, musically speaking, was the most important portion of the instrument. It might be replaced if worn out or injured, but the tone would not then be the same. That the Irish and Scotch made use of a form of unusual strength is undeniable, but was the tone of an instrument, the box of which was cut out of a solid block, also superior? If it was not superior, why was it universally so constructed? It cannot be supposed that the Irish were unaware that the box could be constructed of several pieces, or, unless the use of glue was unknown, that the Irish artificers were incapable of

[1] Which Kelly, Dr. Lynch's translator and editor, thus renders:—

"Why breathes my Harp the ever-mournful strain?
It mourns the long-lost gem, the fall of Erin's reign!"

[2] Cambrensis Eversus. There is no known specimen of Nugent's improved Harp. As Lynch must have been familiar with it, his description may be accepted as accurate, but it is unintelligible. His editor and translator, the Rev. M. Kelly, supposes the Dalway Harp, which has a second row of seven strings, to be one of Nugent's Harps; but the writer does not think this possible, the harmonic curve shows no appearance of having been joined to a box in the manner described.

[3] O'Curry's Lectures, vol. iii. pp. 263-64.

[4] The oldest specimens of the Welsh Harp the writer has seen had sounding-boards, the grain of which ran along, not across, the strings, although the bodies resembled those of the eighteenth century French Harps.

building up a box. Yet amongst the existing specimens we only find Harps with built-up boxes that belong to a comparatively recent period.

Small Harps, such as that represented upon the monument at Jerpoint, with flat sounding-boards and raised string bands, must have withstood the tension of the strings for a lengthened period, and the Highland specimens give, perhaps, the most reliable clue as to the duration of instruments so formed. An examination of these Highland Harps shows that, although the sounding-boards in both instances have been raised or drawn up by the tension of the strings, were it not for the ravages of the wood-worms, they would now be serviceable as musical instruments, although they may have been strung and occasionally played upon for two centuries or more.[1] These Highland Harps are small, the larger Irish instruments of a later period, with thirty, if not more numerous, strings do not appear to have lasted so long. The Downhill Harp was in use for one hundred and ten years, and probably the Kildare Harp and certainly the Castle Otway Harp for a longer period.

When the sounding-board began to yield to the tension of the strings, bands of metal were placed across the sounding-board and attached to the sides of the box, or the "shoes of the strings" were removed and a long strip of metal, pierced with holes the full length of the sounding-board, was placed over the string-holes; these unsightly additions enabled the harper to continue to use the instrument for some time.

It may be stated that the projecting-block, which might be supposed to be a weak portion of the instrument, has not, as far as the writer is aware, been damaged in any case by the downward thrust of the fore-pillar, although the strain in some cases has been so great as to shorten the fore-pillar. This downward thrust was probably neutralised to a large extent by the tension of the strings acting upon the lower portion of the sounding-board; were it not for this counteracting strain the projecting-block would certainly have been forced downwards, and thrust from the box. It may also be remarked that the three portions of the Harp were not always pegged, or fastened to each other, but were occasionally held together by the tension of the strings alone.

[1] Had these Harps been Irish specimens this period might be accepted, but it should be recollected that the leaders of the Reformation discountenanced secular music. So these Harps may have been unstrung for a considerable portion of the time specified.

It would be interesting to know what place the Harp occupied, whether in the ladies' chamber or in the baronial hall; but upon this point Dr. Lynch is silent. That splendidly decorated instruments, such as he describes, were intended not only to be heard, but to be seen and admired, is certain. In Ireland, either within or without the Pale, purely decorative objects probably were not numerous, and it is reasonable to suppose that a highly ornamented Harp, or even a less ornate instrument, would have its special place in one or other of the apartments named. The question naturally follows, Was that place the wall? If a Celtic Harp was suspended, it would have been most probably suspended by a strap or band, attached for that purpose to the portion of the harmonic curve which is nearest to the box. If the side of the Harp rested against the wall, only one half of the ornamentation would be visible, but if the back of the box was placed against the wall, the ornamentation of both sides would be clearly seen. The Celtic Harp was not a light instrument, and any band or strap placed round the harmonic curve for the purpose of suspension would in time leave a mark, but on the two existing specimens there are no such marks. Both of these Celtic Harps have ornamented fore-pillars. If the reader turns to the illustration of the Dalway Harp (p. 65), and examines it as it would require to be examined if suspended, he will find that the animals represented on the fore-pillar will then appear as if they were moving up the side of a wall, whereas, if the illustration is examined showing the Harp as resting upon the back of the box, the figures will all appear in natural positions. The animals represented upon the fore-pillar of the Trinity College specimen can also be best seen when the instrument is placed upon the back of the box (see p. 57), but are unintelligible when the instrument is suspended. The wolf-dogs represented upon the Castle Otway Harp (p. 73) would appear to rest upon their necks or heads were the instrument suspended. So far as the writer is aware, were it not for Moore's well-known line:—

'Now hangs as mute on Tara's wall,'[1]

there would be nothing to induce any one to suppose that the Celtic Harp was ever suspended. The injury to the decoration of

[1] Without serious injury to Moore's beautiful melody the following line might be substituted:—
"Now rests as mute within those walls.'

a cherished object which the friction of a band would certainly have caused, and the trouble of removing and replacing the instrument upon the wall would have prevented the possessor of one of these beautiful Harps from suspending it. Attention has already been directed to a most interesting monument in Jerpoint Abbey, where a genuine Irish Harp is represented as resting upon the back of the box, and it is the writer's opinion that that was the position in which the instrument was placed when not in use. That Irish and Highland Harps were splendidly decorated and highly prized is undoubted, and it is natural to suppose that they would have special places in the Castle halls or other apartments. They may have been placed upon decorated stands or benches. No such pedestals are extant, but that there were such is extremely probable. A decorated instrument, such as the Dalway Harp, would never have been placed upon the floor of the hall, where it would be almost certain to be injured by some of the numerous guests or retainers who occasionally thronged the apartment.

METHOD OF PLAYING

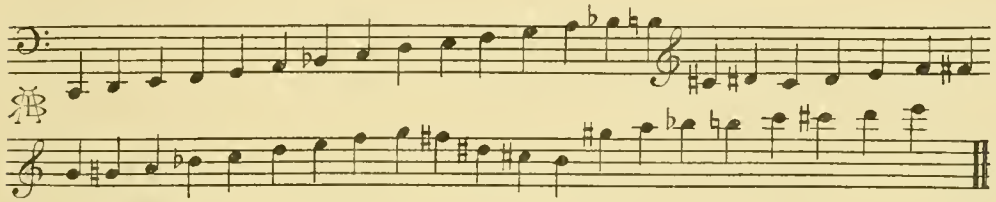
The Irish harper placed the instrument upon his knees or upon the ground, and, resting it either against his left shoulder or against his chest, played the treble with the left hand, and the bass with the right, catching the strings between the finger-nails (which were purposely trimmed, so as to be long and crooked) and the flesh,[1] thus producing a clearer, and perhaps purer, tone than could be otherwise obtained. This method of playing was gradually abandoned, and we find Dr. Lynch thus describing the manner of striking or pulling the strings as practised during the early portion of the seventeenth century. "The more expert and accomplished performers (who generally bend over the neck of the Harp, but occasionally hold it erect) strike the brass strings with the tips of their fingers, not with their nails, contrary to the custom, as some maintained, which not long since was common in Ireland. That custom is now, if not obsolete, at least adopted by ruder performers only, in their anxiety to elicit thereby louder notes from the strings, and make the whole

[1] This manner of pulling the strings by the Irish is noticed by John Good in 1566, also by Vicentio Galilei in 1581, and by Richard Stanyhurst in 1584.

house ring with their melody."[1] Hempson, the oldest harper at the Belfast meeting in 1792, played with his finger-nails; he was probably the last who did so, as all the other harpers who attended that meeting pulled the strings with the fleshy part of the fingers alone.

SCALE AND TUNING, ETC.

Of the scale of the Irish Harp at a remote period we have unfortunately no knowledge, but it was probably tuned to such gapped scales as were in use. Pretorius, a writer already mentioned, who published in 1619, gives what he calls the scale of the Irish Harp with forty-three strings. As this scale is so singular, the writer thinks it desirable to reproduce it here[2] and leave it to those who have made a speciality of Irish scale forms to decide whether or not such a scale is likely to have been in use at any period.



In the chapter contributed by W. Beauford and published by Edward Ledwich in The Antiquities of Ireland in 1790, there is a statement that the Bardic Harp (*? sic*) from twenty-eight strings was afterwards augmented to thirty-three, "beginning in C in the tenor and extending to D in alt, which seems to have been the last improvement in the Irish Harp, and in which state it still remains." Although Mr. Beauford mentions a Harp with thirty-three strings, he probably in the passage quoted gives the range of a Harp with thirty strings, and as two of the strings were tuned to the same note, a gap would occur in the scale.

[1] A century later Echlin O'Kane, a most accomplished Irish harper, who, although blind, had travelled through England, Scotland, France, Spain, and Italy, and performed before the King of Spain, the Pope, and the exiled Stewart prince at Rome, played in this manner, and prided himself upon having his nails specially trimmed for the purpose. This harper was occasionally most offensive to his entertainers, and when his insolence could not be overlooked, Highland gentlemen before sending him from their houses ordered his nails to be cut quite short, a sufficient punishment, as he was then unable to play upon the Harp until they had grown to their proper length. —Gunn's Historical Enquiry, note, p. 19; Bunting, coll. 1840, p. 78.

[2] The writer is indebted to Professor Niecks for this scale as it appears.

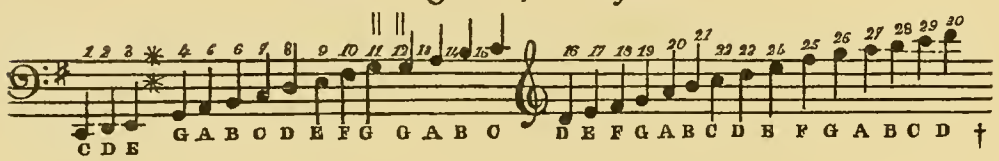
During the fifty following years, as far as the writer is aware, no contrary assertion appeared in print. In 1840 Bunting's third collection was published. In this work it is stated that each of the Harps that were used at the celebrated meeting at Belfast in 1792 to be hereafter referred to had thirty strings.

These Harps were not large—we know that two of them were not more than four feet in height[1]—and as they were intended to be carried about the country, they were probably made as portable as possible. Edward Bunting procured all the information obtainable as to the tuning of the instrument as practised by the harpers in 1792; and, as he was a musician of some eminence, and able to verify the statements, they are here reproduced.

ANCIENT MUSIC OF IRELAND.

SCALE OF THE IRISH HARP OF THIRTY STRINGS, TUNED IN THE NATURAL KEY, TERMED,

"Leath Gleas," *or half note.*



* "The Irish Harp had no string for F sharp, between E and G in the bass, probably because it had no concord in their scale for that tone, either major or minor; but this E in the bass, called 'Teadlecthae,' or *fallen* string, in the natural key termed 'Leath Glass,' being altered to F natural, a semitone higher when the melody required it, and the sharp F's, through the instrument being previously lowered a semitone, the key was then called 'Teadleagnidhe,' the *falling* string, or high bass key."

|| || Strings 11 and 12, "Called by the harpers 'The Sisters,' were two strings in unison, which were the first tuned to the proper pitch; they answered to the tenor G, fourth string on the violin, and nearly divided the instrument into bass and treble." O'Curry states that the name of these strings was "Cobhluighe."—Lectures, vol. iii. p. 256. The Sisters are mentioned at a very remote period in the "Yellow Book of Lecan," compiled in 1391.—Ibid., pp. 250-254.

† "This is the number of strings indicated by the string-holes on the sound-board of the ancient Irish Harp now in Trinity College, Dublin, erroneously called 'Brian Boroimhe's Harp,' and was the usual number of strings found on all the Harps at the Belfast meeting in 1792."

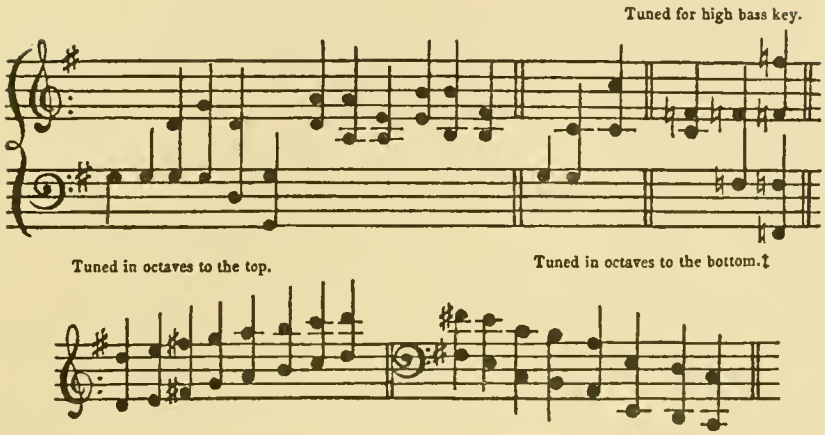
[1] Petrie, in O'Curry's Lectures, vol. iii. p. 295.

Drawn and Etch.d by Wm. Brocas Jun.r

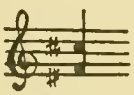
EDW.D BUNTING ESQ.R

Author OF THE *General Collection* OF THE Ancient Music OF *IRELAND*.

METHOD OF TUNING USED BY THE OLD HARPERS.



‡ "It will be observed by the musical critic, that only two major keys, viz., G one sharp, and C natural, were perfect in their diatonic intervals on the Irish Harp; but the harpers also made use of two ancient diatonic minor keys (neither of them perfect according to the modern scale), viz. E one sharp, and A natural. They sometimes made use of D natural minor, which was still more imperfect, though some of their airs were performed in that key, and were thought extremely agreeable by many persons."

C sharp,§ occasionally tuned to F sharp, (a fifth.)

§ "The harpers said that this single note, C sharp, was sometimes made use of, but the editor seldom met with an instance of it."

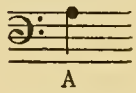
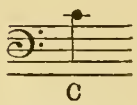
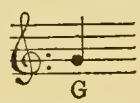
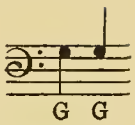
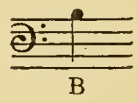
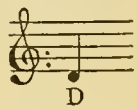
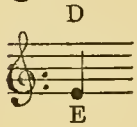
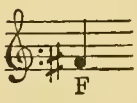
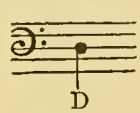
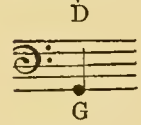
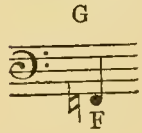
As the scale given for the Irish Harp was published when the Harp was in use, and when many were alive who must have recollected harpers of an earlier school than those educated by the Belfast society, and as this scale was accepted and reprinted by George Farquhar Graham,[1] a writer not altogether favourable to Bunting, and does not appear to have been questioned, it may be accepted as correct.

Bunting gives the following names and explanations for the different kinds of Irish Harps and strings of the Harp :—

CLARSECH, . .	The common harp.
CINNARD-CRUIT, .	The high-headed harp.
CROM-CRUIT, . .	The down-bending harp.
CEIRNIN, . . .	Supposed to be the portable harp used by the priests and religious people.
CRAIFTIN CRUIT, .	Craftine's harp (a man noted in Irish legends).
LUB, ...	A poetical name for the harp.

[1] Introduction to Songs of Ireland without Words, J. T. Surenne.

THE NAMES IN IRISH OF THE DIFFERENT STRINGS OF THE HARP, WITH THE TRANSLATIONS AND MUSICAL EXAMPLES

CAOMHLUIGHE, . . .	Lying together,[1]	
GILLY CAOMLUIGHE, . .	Servant of the sisters, . . .	
AN DARA TEAD OS CIONN CAOMLUIGHE, ...	Second string over the sisters, . .	
AN TREAS TEAD OS CIONN CAOMLUIGHE, ...	Third string over the sisters, . .	
TEAD NA FEITHE-O-LACH, .	String of the leading sinews,[2] . .	
GILLY TEAD NA FEITHE-O-LACH, ...	Servant of the leading sinews, . .	
TEAD A LEITH GLASS, . .	String of the half-note,[3] . . .	
DOFHREGRACH CAOMLUIGHE,	Answering,[4]	
FREAGRACH TEAD NA FEITHE-O-LACH, . . .	Response to the leading sinews,[5] .	
CRONAN, ...	Drone bass,[6]	
TEAD LEAGUIDH, . . .	Falling string,[7]	

[1] Called by the harpers "the Sisters," were two strings in unison, which were first tuned to the proper pitch; they answered to the tenor G, fourth string on the violin. See note ‖ ‖, p. 38.

[2] Called by the harpers "the String of Melody," was tuned next to the "Sisters," being a fifth above them.

[3] Next the octave to the "Sisters."

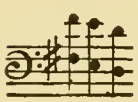
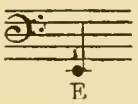
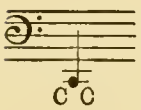
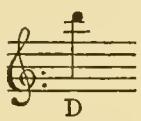
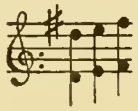
[4] Octave above the "Sisters," was next tuned.

[5] Being octave below the "String of Melody."

[6] Octave below the "Sisters."

[7] Being F natural raised from E natural, a semitone, to answer the melody as occasion required.

NAMES OF THE STRINGS—*continued.*

TEAD LEACTHEA, . . .	The string fallen,[1]	
CRONAN IOCH-DAR-CHANUS,	Lowest note,[2]	
UACH-DAR-CHANUS, . .	Highest note,[3]	
DO FREGRACH, . . .	Answering,[4]	
FREGRACH, ...	Response,[5]	

When playing at Belfast in 1792, Bunting states that "the harpers used a great degree of execution, performing such a variety of difficult and novel shakes, and exhibiting such a precision in *staccato* and *legato*, as astonished and delighted all the musicians present. Struck with the extraordinary degree of art exhibited in these varieties of their performance, the Editor (Bunting) carefully noted down examples of each, taking pains, at the same time, to learn as many as possible of the technical terms, by which such points of the execution are described in the Irish language."[6] As Bunting not only gives musical examples, but also explains the method of stopping the notes as practised by the harpers, the writer considers it desirable that they should be here reproduced, as they may be found of value by those who may attempt to play upon the instrument.

[1] The natural tone of the string.

[2] Double C in the bass, five notes below the cronan.

[3] D in alt, the highest note on the Irish Harp.

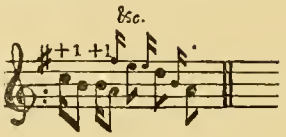
[4] Applied to all the octaves in the treble.

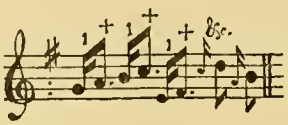
[5] Applied to all the octaves in the bass, except the cronan.

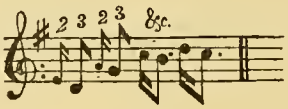
[6] Bunting, coll. 1840, p. 19. He also states that he frequently visited Hempson, who was over 100 years of age, and from him he learned his peculiar method of playing and fingering.—Ibid., p. 6.

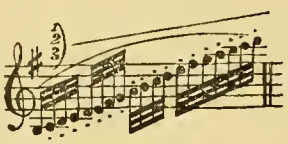
THE NAMES OF THE GRACES PERFORMED BY THE TREBLE OR LEFT HAND, WITH THE TRANSLATIONS AND MUSICAL EXAMPLES

BRISIDH, ... A break, ...

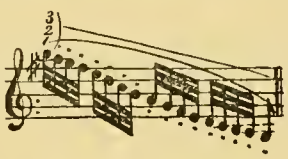
Performed by the thumb and first finger ; the string struck by the thumb is stopped by it, the first finger string left sounding.

LEAGADH ANUAS, . . A falling, ...

By the first finger and thumb ; thumb stops the string sounded by the first finger, and thumb string left sounding.

LEATH LEAGUIDH, . A half falling, ...

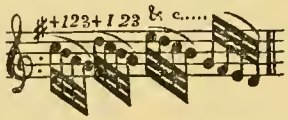
By second and third finger ; string struck by second, stopped by first, and string struck by third, stopped by second finger.

SRUITH-MOR, . . . A great stream ascending, .

First, second, and third fingers of the left hand slide along the strings, which were either stopped or allowed to sound, as the harper pleased ; in general, executed in a most rapid manner.

SRUITH-MOR, . . . A great stream descending, .

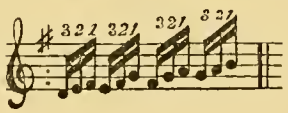
Fingered in the same manner as last by the right hand, performed as above.



SRUITH-BEG, . . . Little stream, ...

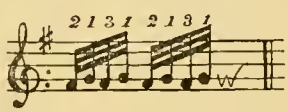
By thumb, first, second, and third fingers of the left hand.

BUALLADH SUAS NO SUASERIGH, . . . } Succession of triplets, . .

By third, second, and first fingers, ascending one string each time.

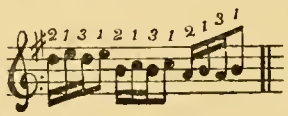


SHAKES, ETC.

BARLLUITH, . . . Activity of the fingers, . .

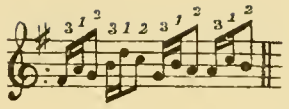
A continued shake, by second, first, and third fingers alternately. The harpers did not finish the shake with a turn, as in the mode adopted at present.

BARLLUITH-BEAL-AN-AIRDHE, . . . } Activity of finger-ends, striking upwards, ...

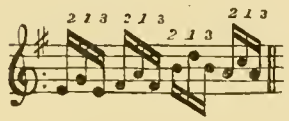
By second, first, and third fingers ; the string struck by third, briskly stopped by second ; first string still sounding.

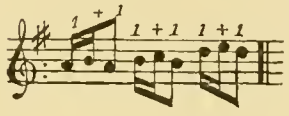


NAMES OF THE GRACES—*continued.*

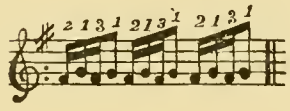
CASLUITH, . . . Returning actively, . . .

By third, first, and second fingers; the strings stopped instantaneously by each finger when played.

BARLUITH FOSGALTA, . Activity of finger-tops, . .

By second, first, and third fingers; second finger string stopped by first; first finger string still sounding.

CUL-AITHRIS, . . . Half shake, ...

By first finger and thumb.

TRIBUILLEACH or CREA-THADH COIMHMHEAR, Triple shake, . . .

By second, first, and third fingers, three times in succession.



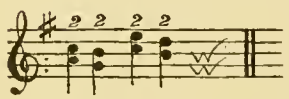
CROTHACHAON MHEAR, Shaking, ...

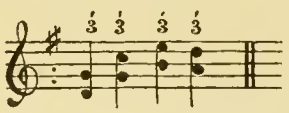
By first finger, back and forward, on the same string.

DOUBLE NOTES, CHORDS, ETC.

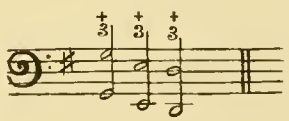
FOR THE LEFT HAND

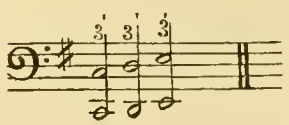
BULSGAN, ... Swelling out, ...

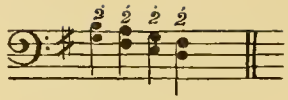
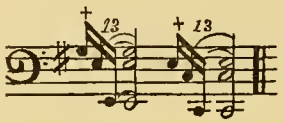
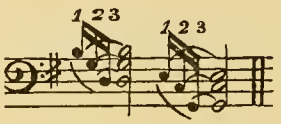
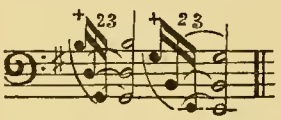
By the first and second fingers; a third.

GLASS, ... A joining, ...

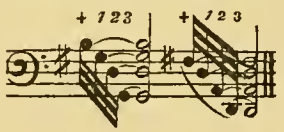
By first and third fingers; a fourth.

FOR THE RIGHT HAND

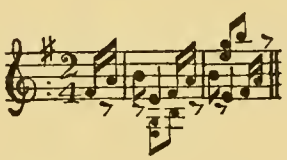
GLASS, ... A joining, ...

By thumb and third finger; an octave.

LAGHAR, ... Spread hand, ...

With forked fingers, first and third fingers; an octave.

DOUBLE NOTES, ETC.—*continued*

LAGHARLAIR, . . . Middle of hand, . . .
By first and second fingers ; a third.

GLASLUITH, . . . Quick locking, . . .
By thumb, first and third fingers ; a chord of a third, with an octave.

CENNANCHRUICH, . . Extremity of hand, . .
By first, second, and third fingers ; a chord of three notes.

TAOBHCROBH, . . . Side hand, ...
By thumb, second, and third fingers ; a chord of three notes.

LANCHROBH, . . . Full hand, ...
By thumb, first, second, and third fingers ; a chord of four notes.



MALART PHONOCH, . To reverse the hand, . .
Or crossing the hands, the right taking the place of the left.

It is worthy of remark that the harpers struck the upper notes of these chords first, instead of beginning with the lowest tone, as the moderns do in their Arpeggios. All these graces, shakes, double notes, chords, etc., had a different sound and expression, according to the method adopted in fingering, and stopping the vibration of the strings.

THE IRISH TERMS USED BY THE HARPERS TO INDICATE THE TIME, MOOD, AND KEY, WITH THE TRANSLATIONS

THE TIME

TREBHUINNEACH,	Trebly rapid, .	Irish jig time, used in the old dancing airs, etc., which were performed with great vivacity and vigour.
CUIGRATH, . .	Dirge time, . .	Lamentations for particular families, with words.
CRUDHCHLESACH,	Bold, heroic, .	Marching time, also the time of the ancient melodies in general.

THE TIME—*continued*

CUMHADTH,	Lamentation,	Time of the music composed in compliment to the deceased patrons of the harpers, without words, but by no means slowly played.
PHURT,	Time of the lessons,	"Phurt" frequently consisted of two parts; first, *Na phurt*, introductory, and *Malart Phonck*, changing the position of the hands, the right hand playing the treble, and the left the bass.

THE MOODS

ALHBHAN-TRIRECH, The three moods,	Or species of music.
GENANTTRAIDHEACHT, Love,	Music of a graceful and expressive order.
GOLLTTRAIDHEACHT, Exciting sorrow,	Melancholy music.
SUANTTRAIDHEACHT, Soothing,	Sleepy, composing strains.
LUINNEACH, Merry, joyful music,	Supposed to apply to the Luingis of the Highlands of Scotland.

THE KEYS

LEATH GLASS,	Half note,	The leading, or next note to the "Response" to the "Sisters," forming the proper key of the harp, being G natural, one sharp.
FUIGHEALL-MOR,	Great sound,	Formed by raising C natural (a semitone higher) to C sharp. Seldom used.
FUIGHEALL-BEG,	Lesser sound,	Supposed to be the high bass or flat key. The key of C.
UAN FUIGHEALL,	Single sound,	One sharp, another name for the key of G.

The Irish terms given by Bunting were procured from the most distinguished of the harpers who met at Belfast in the year 1792. The harpers whose authority was chiefly relied upon were Hempson, O'Neill, Higgins, Fanning, and Black,[1] " who, although educated by different masters (through the medium of the Irish language alone), and in different parts of the country, exhibited a perfect agreement in all their statements, referring to the old traditions of the art as their only authority, and professing themselves quite at a loss to explain their method of playing by any other terms."[2] Bunting was assisted by Dr. James M'Donnell, who, on 8th November 1838, wrote as follows :—" As

[1] All except Fanning were blind.

[2] Bunting, coll. 1840, pp. 19, 20.

to the character of O'Neill, I found him a man of veracity and integrity, etc. I think, therefore, you may rely with the greatest confidence upon any information he gave you as to the technical names of the strings, and parts of the harp, and names of the different notes, or shakes upon the harp. He was as incapable, as he would have been disinclined, to have invented these terms,"[1] etc. Bunting was not an Irish scholar, and he occasionally gives different spellings of the Irish terms; but that the terms were those used by the harpers of the eighteenth century there can be no reasonable doubt. However, it is necessary to state that O'Curry has pronounced them to be "apocryphal and corrupt," and that "all of them, with few exceptions," as O'Curry undertook to show, were "mere forgeries, or else the most commonplace and vulgar Hibernicisms of English terms."[2]

Proof of the accuracy of this statement should have been produced when the lecture was delivered. Bunting had died nearly twenty years previously, and O'Curry passed away shortly after without having exposed the so-called frauds. The terms used by the harpers may have appeared incorrect to an eminent Irish scholar, but were it not for Bunting we should now be deplorably ignorant as to the scale, tuning, and fingering of the wire-strung Irish Harp. Bunting, an accomplished musician, who studied the method of playing as practised by the harpers, could not have mistaken the manner in which the different graces, etc., were executed, and by noting them he made it possible that this instrument, celebrated for almost countless centuries, may again be heard.

DECAY AND DISAPPEARANCE

That the Irish Harp was an instrument of great power and sweetness cannot be doubted,[3] and it is equally certain that it was

[1] Bunting, coll. 1840, p. 61.

[2] Lectures, vol. iii. p. 302.

[3] The Irish Harp was a usual accompaniment of the Mass in the Roman Catholic Churches. —Bunting, coll. 1840, p. 53. Carolan "frequently assisted with his voice and his harp at the elevation of the Host," and composed several pieces of church music which were considered excellent, Walker, Appendix, p. 91. It was also used to some extent in connection with other instruments. "Manini, our first violin (at Cambridge), often spoke of the performance of O'Kane with great rapture, assuring me that he could, although blind, play with great accuracy and fine effect the first treble and bass parts of many of Corelli's Concertos, in concert with other instruments."—Gunn's Enquiry, note, p. 60.

an exceptionally difficult instrument to learn, particularly as the profession was almost entirely reserved for those of either sex who had lost their sight when young. To be a proficient, it was necessary for the pupil to begin at the early age of ten or twelve.[1] Then, after studying under several instructors for six or eight years, the young harper commenced playing as a professional. The execution of some of the noted performers, who were to be heard at the close of the eighteenth century, must have been remarkable. A gentleman, who had often heard Mungan play, after stating that he was a most admirable performer, thus describes his delicacy of touch:—"Those janglings of the strings, so general amongst ordinary practitioners, were never heard from the Harp in his hands. But it was in the piano passages he chiefly excelled: these came out with an effect indescribably charming. His 'whispering notes' commenced in a degree of piano that required the closest approach to the instrument to render them at first audible, but increased, by degrees, to the richest chords. In their greatest degree of softness, they resembled rather the sympathetic tones than those brought out by the finger."[2] Hempson, who, as already stated, played with long, crooked nails,[3] had, even at the great age of ninety-seven, "an admirable method of playing staccato and legato, in which he could run through rapid divisions in an astonishing style. His fingers lay over the strings in such a manner that when he struck them with one finger, the other was instantly ready to stop the vibration; so the staccato passages were heard in full perfection." The intricacy and peculiarity of his playing often amazed the writer of the passage just quoted, "who perceived in it vestiges of a noble system of practice that had existed for many centuries."[4] Seybold, a celebrated performer on the Pedal Harp, after hearing Arthur O'Neill, "declared his admiration

[1] Hempson studied, from twelve to eighteen, under four instructors. Carolan, who did not commence the Harp until upwards of sixteen, never, as we are told, excelled as a performer.—Bunting, coll. 1840, p. 72. See Evelyn, p. 23.

[2] Bunting, coll. 1840, p. 78.

[3] Ibid., coll. 1840, p. 73. Bunting, when again referring to Hempson's method of playing, states that his "staccato and legato passages, double slurs, shakes, turns, graces, etc. etc., comprised as great a range of execution as has ever been devised by the most modern improvers."—Ibid., p. 73. In another passage he says:—"In his performance, the tinkling of the small wires, under the deep notes of the bass, was particularly thrilling."—Ibid., p. 3. Mr. Gunn says:—"I have frequently heard it related of O'Kane, the celebrated Irish harper, in different places where he had been heard, that he very commonly drew tears from his auditors."—Historical Enquiry, note, pp. 59, 60.

[4] Bunting, coll. 1840, p. 73.

of his shake upon the Irish Harp, which was performed, apparently, with the greatest ease and execution; admitting that he could not do it himself in the same manner on his own instrument, the shake being the greatest difficulty upon every species of Harp."

The harpers taught exactly as they themselves had learned;[1] and at the celebrated meeting in 1792, the performers present, although they had come from different counties, or provinces, and had been taught by separate masters, played the same melodies, "in the same keys, and without variation in any essential passage or note."[2] Of the harpers themselves, particularly those he had known, or of whom he had pretty reliable information, Bunting has left some interesting notes.

Many of these minstrels belonged to respectable families, and travelled from mansion to mansion, some even with retinues, but usually either on horseback, with a guide, or on foot, attended by a harp-bearer. Families of pure Irish descent were most frequently visited, but the harpers were also welcomed and entertained by the descendants of the English and Scotch settlers. Thus they travelled over the greater portion of Ireland, and had an extensive knowledge of a large number of the leading families.

There can be no doubt, at the close of the eighteenth century the Irish Harp was on the decline. No composer for the instrument had appeared after the death of Carolan; the harpers that remained were not numerous, and of these the larger number were blind. To encourage this class of musician, an Irish gentleman, residing in Copenhagen, conceived the idea of offering liberal premiums for competition, and, to attract and interest the resident gentry, a splendid ball was to be part of the entertainment. For this purpose, Mr. James Dungan supplied

[1] Dr. M'Donnell, who had been a pupil of Arthur O'Neill during the two years he had lived in his father's house, states that O'Neill "never affected to compose or alter any tune, but played it exactly as he had been taught by his master, Hugh O'Neill, for whom he always expressed great veneration."—Bunting, coll. 1840, p. 61.

[2] Bunting, coll. 1809, p. iii. It was remarked that their instruments were tuned in one uniform system, though the performers on them were ignorant of the principle.—Ibid., p. iii. "Although educated by different masters (through the medium of the Irish language alone), and in different parts of the country, they exhibited a perfect agreement in all their statements, referring to the old traditions of their art as their only authority, and professing themselves quite at a loss to explain their method of playing by any other terms."—Ibid., coll. 1840, p. 20. Hempson, when asked the reason of playing certain parts of a tune, or lesson, in that style, would reply, "That is the way I learned it," or, "I cannot play it in any other."—Ibid., coll. 1840, p. 73.

the means; and, although he was not able to attend himself, succeeded in bringing about the first meeting, which took place in his native town of Granard in 1781. Only six harpers attended, but the meeting and ball were most successful. The second meeting took place during the following year, at which eight harpers appeared. At the third and last meeting,[1] Mr. Dungan was present, and two new performers attended. The ball, at which at least one thousand persons were present, was most brilliant. The numbers of competitors at the second and third meetings, notwithstanding the success of the first, show how few performers there then were in the country.

In 1791 some gentlemen belonging to Belfast issued a circular, in which it was proposed to assemble the harpers, to whom prizes were to be distributed, and that a person well versed in the language and a competent musician, to transcribe and arrange the most beautiful melodies, should attend. The meeting took place at Belfast on the 11th, 12th, and 13th of July 1792. The following are the names and ages of the ten harpers who were present:—Denis Hempson (blind), from the county of Derry, aged 97. Charles Byrne, from the county of Leitrim, aged 80. Daniel Black (blind), from the county of Derry, aged 75. Arthur O'Neill (blind), from the county of Tyrone, aged 58.[2] Charles Fanning, from the county of Cavan, aged 56. Hugh Higgins (blind), from the county of Mayo, aged 55. Rose Mooney (blind), from the county of Meath, aged 52. Patrick Quin (blind), from the county of Armagh, aged 47. James Duncan, from the county of Down, aged 45, and William Carr, from the county of Armagh, aged 15. The tickets for admission to the three performances were 10s. 6d. each.[3]

[1] There is a list of the prizes advertised in the Dublin Evening Post of July 1784; and it is stated that a similar advertisement appeared in July 1785 (Walker's Irish Bards, note, p. 98). According to Bunting a meeting did not take place during the last-mentioned year.

[2] Bunting. According to the Belfast News Letter he was 55.

[3] The following list of the melodies played by the harpers upon this memorable occasion is taken from Bunting, coll. 1840, the Belfast News Letter of July 10-13, 1792, and the Northern Star, Belfast, July 14-18, 1792. Those in italics (from the Belfast papers) if given by Bunting appear under different headings:—

Bacach buidhe na leimne, or The Lame Yellow Beggar.
Car a Ceann dilis, or Black-headed Deary.
Carolan's Cap.
Carolan's Concerto.
Carolan's Devotion.
Carrick an evenish, or Pleasant Rocks.
Cathal Mhac Aodha, or Charles M'Hugh.
Catherine Tyrrell.
Cauher vac Aough.
Cionn Dhu Dielish.
Collough an Tinnic, or The Sleeping Fox.
Colonel O'Hara.
Coolin.
Coolin Doon.

Mr. Edward Bunting was the musician selected to attend, and the instructions he received were, as he states himself, exact. He was "cautioned against adding a single note to old melodies, which would seem to have passed, in their present state, through long succession of ages."[1] The meeting was most successful, and all the harpers were handsomely paid and entertained.[2]

These men, who had studied under different instructors, who had no other way of acquiring knowledge except from those of a previous age, had received from their masters the beautiful melodies of their country untainted, and the methods of playing upon the national instrument, as practised by their instructors, and, presumably, by many previous generations of harpers. There being no reason to doubt that they were most, if not all, highly accomplished performers,[3] it is surprising to find them referred to in a lecture delivered some seventy years later as "the degenerate body of harpers, who held their last synod in Belfast."[4] It is to be regretted that Professor O'Curry, by thus referring to the harpers who had appeared at the assembly, should have marred his exceptionally able lectures on Irish Musical Instruments.

Denis Daly.
Doctor Hart.
Eibhlin a Ruin, or Ellen a Roon.
Fanny Power, or Mrs. French.
Grace Nugent.
Graga-nish, or Love in Secret.
Green Woods of Truagh.
Jig.
Lady Blaney.
Lady Iveagh.
Lady Letitia Burke.
Mabel Kelly.
Madam Cole.
Maidin bheag aoibhinn, or Soft Mild Morning.
Miss Fenning.
Miss Moore, or The Hawk of Ballyshannon.
Molly Bheag O, or Little Molly O.
Morning Star.
Mrs. Crofton.
Mrs. Judge.
Mrs. Maxwell.
Nancy Cooper.
Oganioge.
Patrick's Day.
Pearla an vroley vaan.
Planksty Reily.
Planxty Kingsland.
Pleararca na Ruarc, or O'Rourke's Feast.
Rose Dillon.
Scara na Gumbanagh, or The Parting of Friends.
Sheela na Conallon.
Sir Charles Coote.
Sir Festus a Burke.
Slieve Gallen.
The Dawning of the Day.
The Fairy Queen.
The Humours of Whisky.
The old Truagha.
The Receipt for Drinking Whisky.
The Rocks of Pleasure.
Thomas a Burke.
Tiarna Mayo, or Lord Mayo.
Ull a condo, wo, or The County of Leitrim.

[1] Bunting, coll. 1809, p. 3.

[2] At the Musical Loan Exhibition, Dublin, 1899, Exhibits Nos. 17, 29, 30, 37, 43, and 44 related to this meeting.

[3] Indifferent or bad performers would scarcely have competed for prizes.

[4] O'Curry's Lectures, vol. iii. p. 302. If the reader turns to p. 275, same volume, he will find O'Curry referring to one of the "degenerate body" as "the celebrated Arthur O'Neill."

Had he lived to see his lectures through the press, the passage might perhaps have been withdrawn. As it is, the reader may be curious to know what opportunity O'Curry had of judging of their merits, and how far he was justified in the use of such language. O'Curry was born in 1796, four years after the Belfast meeting; O'Curry was thirteen in 1809, when only two of the harpers were alive; O'Curry was twenty in 1816, during which year the last of the harpers died. So, even if O'Curry had been, when extremely young, a musical genius and critic, he is not likely to have had an opportunity of forming an opinion, certainly not of comparing the performance of previous generations of harpers with that of the so-called "degenerate body" which met four years before he was born. If the reader turns to Bunting, coll. 1840, he will find, in p. 3,[1] enough to show that O'Curry was ungenerous and unjust: the power of producing new and original melodies may have died with Stirling,[2] but the power of rendering those already created, in a finished and admirable style, was still alive in 1792.

Perhaps the unsettled state of the country may have prevented any further meetings, but in 1807 the Belfast Harp Society was formed.[3] This society, which supplied board and lodging to a number of boys who had lost their sight—whose ages ranged from ten upwards—and a competent teacher, Arthur O'Neill, to instruct them, came to an end in 1813 from want of funds.

In 1819 a new society was instituted by the liberality of some noblemen and gentlemen in India. It was then discovered that there were no harpers living who had not been instructed by Arthur O'Neill,

[1] After the ten harpers who had appeared at Belfast had passed away, Bunting states "that the least able of them had not left his like behind" (coll. 1840, p. 3), but he allows that Rainey, a pupil of O'Neill, also dead, had been a very good harper (ibid., p. 66). Miss Owenson (Lady Morgan), who was a performer, visited the western part of Connaught in 1805. Concerning this expedition she writes as follows:—"The hope I had long cherished of hearing the Irish Harp played in perfection was not only far from being realised, but infinitely disappointed. That encouragement so nutritive to genius, so indispensably necessary to perseverance, no longer stimulates the Irish bard to excellence, nor rewards him when it is attained; and the decline of that tender and impressive instrument, once so dear to Irish enthusiasm, is as vividly rapid as it is obviously unimpeded by any effort of national pride or national affection."—The Lay of an Irish Harp, note, p. 2.

[2] Parson Stirling of Lurgan composed a number of capital airs, which he played upon the Bagpipes. They were also played upon the Harp by Catherine Martin.—Bunting, coll. 1840, p. 81.

[3] In 1809 an attempt was made to organise a Harp Society in Dublin, principally by John Bernard Trotter. Quin was the instructor, and played in public at a Commemoration of Carolan to promote the object. The society soon collapsed for want of funds.—Petrie, in O'Curry, vol. iii. p. 294. Bunting, coll. 1840, p. 65.

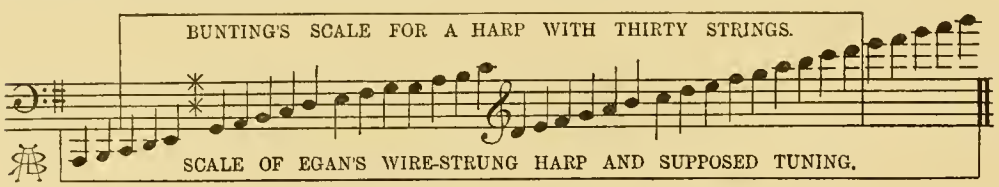
the master of the original school. Edward MacBride, who was the first teacher, remained until 1822. Valentine Rainey or Reanney,[1] a nephew of the poet Burns, succeeded him in 1823, and continued master of the school until his death in 1837. James Jackson was appointed teacher in 1838.[2] The society, even then in a declining state—for after August 1839 only two boys were receiving instruction—soon afterwards came to an end.[3] The harpers, who, some forty years since, were to be heard in the streets of Dublin, were probably instructed by the Belfast Society:[4] they must all have passed away, as there is now not a performer on the instrument to be found.[5]

"Mute! mute the Harp! and lost the magic art
Which roused to rapture each Milesian heart!
In cold and rust the lifeless strings decay,
And all their soul of song has died away."

[1] MacBride and Reanney were two of the four harpers who performed before George IV. on the occasion of his dining at the Mansion House, Dublin, August 1821. The other two harpers were James MacMonagal and John MacLoghlin. The last mentioned, one of the Belfast School, was seated before O'Connell upon the triumphal car on which the "Liberator" was drawn through the streets of Dublin after the passing of the Emancipation Act in 1829. The harp upon which he played upon that occasion was afterwards in the possession of Dr. Petrie. A copy of the programme of music performed by these four harpers is in the possession of E. W. Hennell, Esq., who has kindly allowed the writer to have it reproduced in facsimile.

[2] Ulster Journal of Archæology, vol. vii. part I., Bunting, coll. 1840. Rainey was almost totally blind and Jackson slightly so.—Communicated by Mr. T. Smyth.

[3] At the Musical Loan Exhibition, Dublin 1899, Exhibits Nos. 21, 22, 23, 24, 25, 26, and 32 related to the first and second Belfast Harp Societies. One of the Harps supplied to the Belfast Society, between 1822 and 1830, by Egan of Dublin, is in the writer's possession. Upon the right-hand side of the sounding-board are deeply scratched letters and marks, indicating the notes to which the strings were tuned —perhaps to be fingered by a blind boy, as an early lesson, while the fingers of his left hand pulled the strings. These marks may be seen upon the illustration—see frontispiece. If these letters are correct, the following is the tuning adopted by Rainey for this unusually large instrument. There are twenty-one strings with letters; the first string, in the treble, is marked B.



[4] O'Curry in his lectures refers, in the following words, to the want of kindly encouragement, or even toleration, these last representatives of the ancient harpers received from the Irish of his day: "Why have we banished to contempt, to poverty, and to the pauper's grave, the ever good-humoured and often talented, though in their neglected state but too ill-instructed, wandering professors of this, the proudest remnant of our ancient inheritance?"—Vol. iii. p. 406.

[5] In 1897, when the first Feis Ceoil was about to take place, the writer, understanding that a prize had been offered for the best performance upon the wire-strung harp, requested that a seat

THE FOLLOWING

SELECTION

OF

IRISH MELODIES,

FROM

THE WORKS

OF

THOMAS CONNELLAN, TERENCE CAROLAN,
CHARLES MAC GAURAN, CARROLL O DALY,
AND OTHERS,

Eminent in Lyric Compositions,

HUMBLY OFFERED TO BE PLAYED BEFORE

HIS MOST GRACIOUS MAJESTY

KING GEORGE THE FOURTH,

AT THE MAYORALTY-HOUSE,

BY HIS MOST HUMBLE AND VERY HIGHLY HONORED SERVANTS,

VALENTINE REANNEY, JAMES MAC MONAGAL,
EDWD MAC BRIDE, AND JOHN MAC LOGHLIN,

Irish Harpers.

IRISH MELODIES.

Go mbeannaig Dia ar Rig . . .	*God save our King.*
La Feile Patruig	*Patrick's Day.*
Eirinn go brath	*Ireland for ever.*
Sligeach	*Sligeligh.*
Mairi ni Calpin	*Mary Mac Calpin.*
Cupan saor Joneis	*Bumper Squire Jones.*
Eilanora rothman	*Eleonora Roan.*
Ulacan dubo	*Ulacan dove.*
Plancetuig Fogair	*Planxty le Poer.*
Gradh mo chroidhe Mairig . . .	*Mary, my love!*
Gradh geal mo chroidhe	*The dear love of my heart.*
Plancetaig mhic Uidhir	*Planxty Mac Guire.*
Doctuir Mairt	*Doctor Hart.*
Plancetaig Conchobair	*Planxty Connor.*
Gradh gan fhios	*Love in secret.*
Plancetaig Ruaidhe	*O'Rorke's noble fare.*
Mairtreas Crofton	*Mrs. Crofton.*
Sibilla ni Ceallaig	*Celia Kelly.*
Feamus Crofton	*Carolan's Concerto.*
Cailin deas cuirtheanhuil na mbo	*The affable fair Maid.*
Rogaire dubh	*Sly Jack.*
Cataoin Teirrall	*Kitty Tyrrell.*
Plancetaig mhic Deamhotruaidh	*Henry Mac Dermot Roe.*
Plancetaig Seinstoin	*Planxty Johnston.*
Plancetaig-Plaincead	*Planxty Plunket.*
Plancetaig mhic Ghranoill . . .	*Planxty Reynolds.*
Garuine	*Garvone.*
Ceann dubh dilish	*Ceann dubh dilish.*
Tighearna mhaigheo	*Lord Mayo.*
Cuilte glas an Truaich . . .	*The green Woods of Truach.*
Plancetaig Staigid	*Carolan's Receipt.*
Realta na maidne	*The Morning Star.*
Plancetaig ui Raillaghaig . .	*Planxty Reilly.*
Caraid an trusain	*The twisting of the rope.*

The kindly and patriotic effort of the friends in India, and the noblemen and gentlemen of Belfast and the neighbourhood, to keep alive the Irish Harp, and provide a means of living for some of those who had unfortunately been deprived of sight, for many reasons did not succeed. The blind harper had been an institution, as it were, for a lengthened period; so the school was for the instruction of the blind. But a blind child laboured under great disadvantages: it did not follow, because he had been deprived of sight, that he had any of the necessary qualifications for the calling for which he was selected. The want of sight, and the want of suitable music, even if the performer could see and read, was sufficient to imperil the undertaking. The blind boys had only one teacher to study under! What a change! A few years previously, amongst O'Curry's "degenerate body," was one who had acquired over one hundred of Carolan's compositions,[1] and, no doubt, a large number of ancient melodies besides. To study under several such men was to acquire a large portion of the unwritten music of Ireland, but O'Curry's "degenerate body" had passed away, carrying to the unknown land a wealth of melody; and the blind boys could only acquire what Rainey and his successor could impart. Dr. Petrie, who writes in the kindest manner of the society and its extinction, notices several reasons for the failure, but to the want of suitable music he scarcely gives sufficient prominence. Had Bunting carried out to the letter the instructions he received in 1792, and continued to note and collect *in the same manner*, for his own purposes, he could have produced a work with all the melodies in the same keys, and exactly as he had heard them performed by the harpers. He did not do so, but published the melodies for a keyed instrument, and, by changing the keys and adding notes, which, even if the melodies were transposed, could not be

from which he could see the fingering of the performers should be reserved The reply was that, after diligent inquiry, the Committee were forced to come to the conclusion that there was not a performer living.

In 1845 the Rev. Thomas Price, an enthusiastic admirer of the Welsh Triple Harp, while referring to the near extinction of the Irish Harp, wrote as follows:—"In Scotland the Harp once existed; but it has long disappeared, and the Scotch people lament its loss; but such remains of their ancient minstrelsy as they possess, they, like true patriots, cultivate with enthusiasm, and it will be long before Scotland deserts the bagpipes for any foreign instrument, however melodious."—Literary Remains, vol. ii., p. 304.

[1] Bunting, coll. 1840, p. 71.

produced upon the Harp, rendered the greater portion of his life-work useless for that instrument. The writer does not wish to refer in an unkind manner to Bunting: we owe him much, but he lived in what may be called an improving age; he had a keyed instrument before him, and the temptation to introduce impossible Harp notes was irresistible: so he "improved or polished" the Harp melodies, and perhaps made them more acceptable to the public of the day. Bunting did not kill the Irish Harp, but he could have made it possible for it to live.[1] He would, no doubt, have done so, in fact would have been compelled to do so, had there been in Ireland, as there is in Scotland, a strong Celtic feeling throughout the country.[2] It was in Ulster, not in Munster or Connaught, that an effort was made to keep the national instrument alive. Had there been that strong Celtic feeling, would Bunting's work have been accepted? Would he not have been told to "treat as he pleased such tunes as he had received from ladies and gentlemen, pipers, fiddlers, and others, but to produce the Harp music as he had heard it played"?

Now that the Harp is lost, an effort has been made to restore the Irish melodies to their original purity,[3] an effort which, it is to be hoped, will meet with the encouragement it so well deserves. If we can no longer hear the wire-strung Irish Harp, let us at least have the beautiful Harp music, as it was played, or could have been played, upon the national instrument. If we cannot drink at the fountain-head, let us endeavour to have the stream, where it is polluted, filtered and cleansed from its impurities.

[1] In Bunting's early volumes the individuals from whom he obtained the melodies are not mentioned, but in collection 1840 there are avowedly sixty-six melodies which were noted from twelve harpers. Of these sixty-six melodies, only a comparatively small number, at least as Bunting published them, could have been played upon the instrument.

[2] O'Curry, when noticing the scant appreciation shown by his countrymen for the beautiful music of Ireland, as shown by Dr. Petrie being compelled to abandon (owing to want of support) the continuance of the publication of his great collection of Irish Airs, concludes with the following sentences: "How unlike the English! How immeasurably unlike the Scotch! There is scarcely in all Scotland, from the thrifty and well-taught labourer and mechanic up to the lordliest duke, a man in whose house volumes of the noble music of his native country, as well as every scrap of national poetry or song, both in Gaelic and English, that from time to time issues from the press, may not be found."—Lectures, vol. iii. p. 406.

[3] See The Distinctive Characteristics of Ancient Irish Melody, a lecture: Ponsonby, Dublin; also, Nine Irish Melodies for the Harp or Piano, true to their Scales, both by James C. Culwick, Mus.D.

ANCIENT HARP, TRINITY COLLEGE, DUBLIN

Plate I

EXISTING SPECIMENS

THE TRINITY COLLEGE HARP

The earliest specimen of the wire-strung Harp to be found in Ireland is undoubtedly that preserved in Trinity College, Dublin. The box of this instrument is, as is usual, cut out of a solid block, and is stated to be of black sallow.[1] The harmonic curve is probably of the same material, but the fore-pillar is evidently of a closer and harder wood.[2]

It is not the writer's intention to repeat the tradition relating to this important instrument, as those interested will find it fully noticed in Bunting's Ancient Irish Music, coll. 1840, O'Curry's Lectures, vol. iii., and Proceedings of the Society of Antiquaries, Scotland, vol. 1880-81, p. 23. By the kind permission of the Rev. Thomas K. Abbott, Senior Fellow and Librarian of Trinity College, the writer has had a series of photographs specially taken for the purpose of illustrating this work; and subsequently, when he considered it necessary to examine and trace the Celtic ornamentation, permission was readily granted for that purpose.

If the reader examines the illustrations and diagrams which show the ornamentation on the harmonic curve and fore-pillar, the following statements will be more clearly understood. The left side[3] of the harmonic curve was decorated in a series of lines, curves, and circles (Fig. I.), all

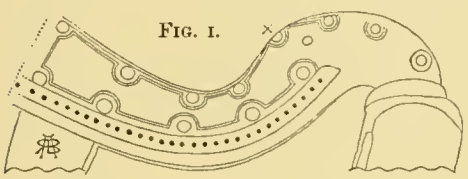


FIG. I.

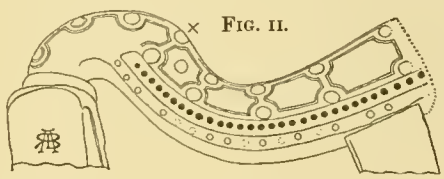


FIG. II.

of which were apparently drawn by a hot iron. The charring was not deep, and the work was carefully executed. Over the different circles, and in the centre of the spaces between the two parallel lines which end in curves, there were most probably silver bosses, four of which may be seen, and it should be noticed that where x occurs upon the upper portion, one of the eight circles is not complete. The right side of the harmonic curve, the writer believes, was decorated in a similar manner, but

[1] Petrie says red sallow.—Bunting, coll. 1840, p. 43; Ibid., coll. 1809, note, p. 24.

[2] According to Petrie the pillar is of oak—Bunting, coll. 1840, p. 43—but it does not appear to be of that wood.

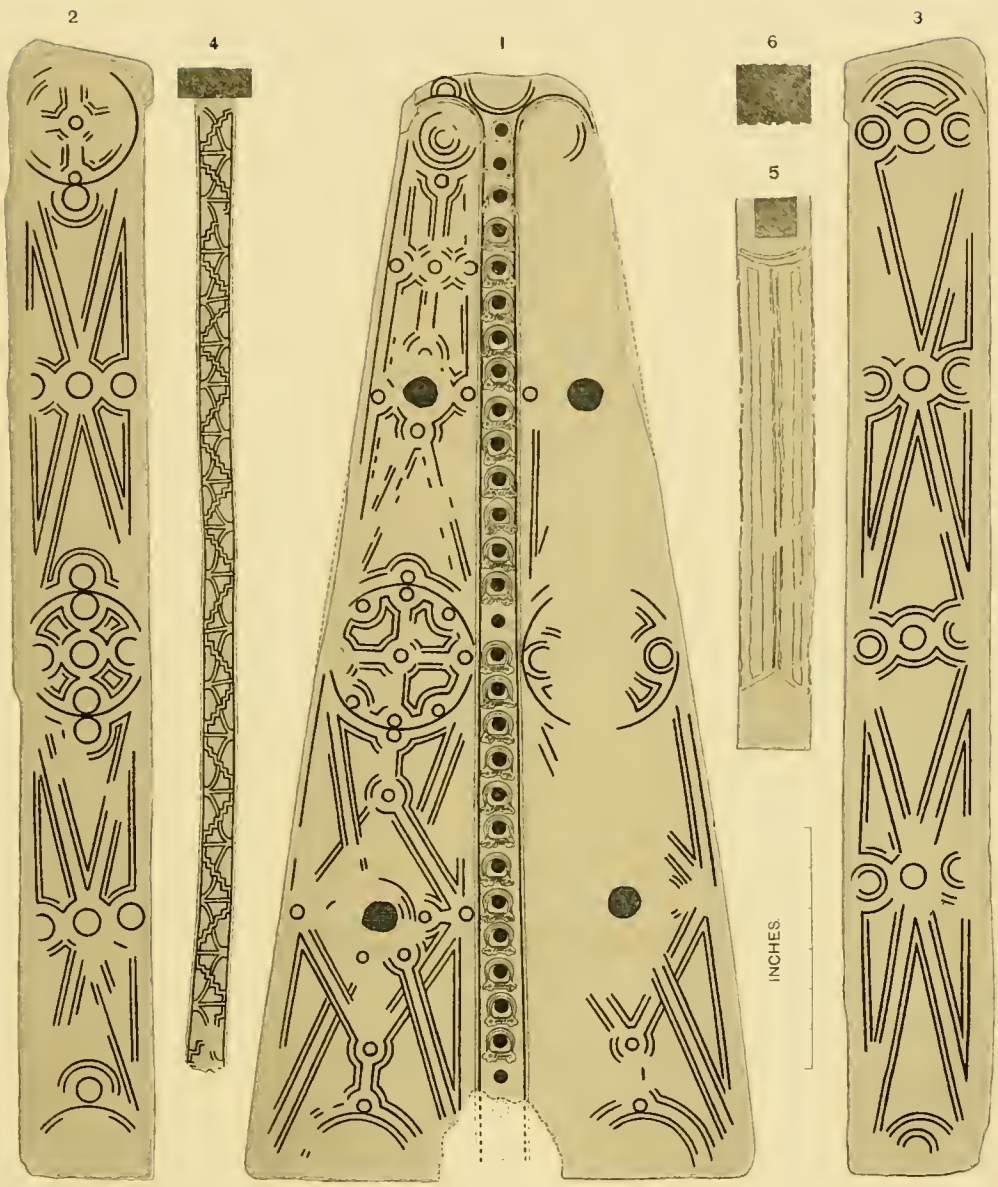
[3] By the left side is meant the side which would be nearest to the left arm of a performer when the instrument is in use.

no portion of the burnt lines can now be seen. This side was enriched by silver bosses in the centres of the panels and upon the circles, one of which remains, and also by a row of nineteen silver knobs underneath the metal band, through which the tuning-pegs pass (Fig. II.). The reader may remark that what has been noticed as occurring upon the left side, that is, the appearance of a semicircle, is also found upon this side where the x occurs upon the diagram. It appears that the upper portion of the harmonic curve where these semicircles occur has been injured or removed, which accounts for the non-appearance of a complete circle upon each side.[1] When the harmonic curve rises from the box, the upper portion is rounded, then slightly flattened. This flattening diminishes and ends above the half circles before mentioned, from which to the termination at the bass it is pointed. The end of the harmonic curve being now covered by a silver enrichment, it cannot be stated whether underneath the metal any of the original ornamentation is preserved or not. The metal bands through which the tuning-pegs pass form single curves, and are ornamented both above and below the pegs by bands or ribbons on which diagonal lines are engraved. Underneath the harmonic curve there is a boldly executed moulding (Plate, Nos. 5 and 6). Both the sounding-board and sides of the box are ornamented by burnt lines, curves, and circles. Here the ornamentation does not appear to have been geometrically accurate, but the designs are most elaborate and varied (Plate, Nos. 1, 2, and 3). It may be concluded that the sounding-board was flat, as it still is at the lower extremity; the rise which is now seen in the centre has been caused by the tension of the strings. The raised string band terminates at the upper extremity and upon either side in semicircular curves. The holes for the strings are protected by metal "shoes of the strings," most of which are wrought and of good form and in high relief, but are irregularly placed (see p. 29). At present the two lowest holes in the string band are modern, the last being $\frac{1}{4}$ of an inch lower than it should be. The box and harmonic curve of this Harp are undoubtedly of great antiquity. The fore-pillar is curved; the terminations of the T formation, like those on the Queen Mary Harp, resemble heads of reptiles or fishes. What may be termed eyes, although prominent, are not so distinctly prominent as those upon the

[1] This portion of the harmonic curve has been injudiciously repaired.

THE IRISH HARP

ANCIENT HARP, TRINITY COLLEGE, DUBLIN.



From gelatine tracings and rubbings.

2. Right side of box.
1. Sounding-board.
3. Left side of box.
4. Incised ornament, inner curve of fore-pillar.
5. Moulding under harmonic curve.
6. Section.

"Queen Mary" Harp, but the turned-up lips or snouts are even more so. This description of the fore-arm is sufficient for the present. If it is the fore-arm originally supplied, it was probably without decoration. The Harp when it left the maker's and decorator's hands must have been a most beautiful instrument.

Subsequent to, and long after, its construction, this harp passed through the hands of a decorator by whom all, or a large portion of, the ornamentation of the fore-pillar was executed. The inner curve was finely ornamented, the Celtic design (Plate, No. 4) being deeply incised, and the surface at regular intervals enriched by staining or burning. Upon the upper portion of the left side, above the T formation, there are two animals, probably wolf-dogs, both with heads turned backwards; the tail of that to the right passes between its legs and body (Fig. III.). Upon the lower portion of this side the heads, legs, and clawed feet of two creatures, dogs or wolves, may be seen (Fig. IV.).

FIG. III. FIG. IV. FIG. VI. FIG. V.

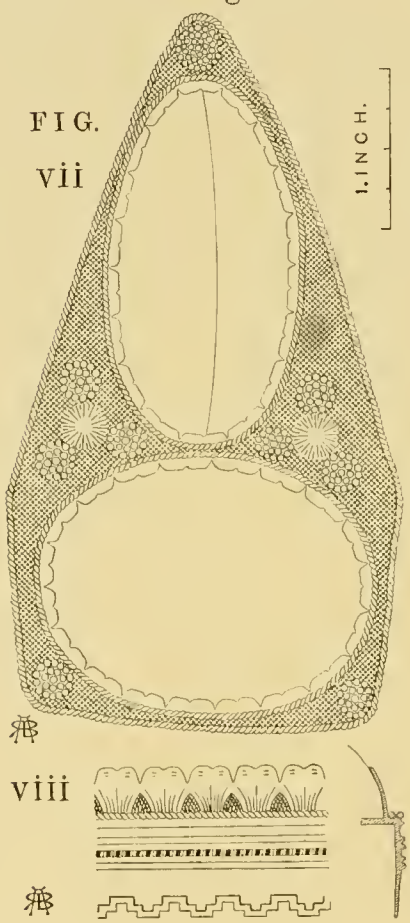
Upon the upper portion of the right side, above the T formation, two creatures are represented. One a lion with an enormously bushy tail is shown as seizing a reptile by the claws of its forefeet. The reptile's head is turned upwards, and its snakelike tail is curled over the left hind leg of the lion (Fig. V.). Upon the lower portion of this side are two wild boars or hogs sitting upon their haunches face to face (Fig. VI.).[1] These grotesque animals are represented by incised lines, also by engraved lines and dots, and are surrounded by oval lines, almost circles, which are also incised.

Much of the fore-pillar was profusely decorated in interlaced and other patterns of great beauty. It would appear that this ornamentation was an afterthought; none of it is in relief, the greater portion of

[1] The four drawings are from gelatine tracings. The animals are shown as they appear when the harp rests upon the back of the box.

the patterns are shown by incised lines, and the remainder by what may perhaps be termed engraving upon wood. The artist, in executing this work, carefully avoided the eyes of the reptiles or fishes before noticed.

The silver enrichment which covers the termination of the harmonic curve probably belongs to this period. It is a singularly fine piece of metal-work, and deserves to be specially noticed. The front is in the form of a parallelogram surmounted by a triangle. Within this triangle there is a setting which still contains a crystal cabochon cut; beneath this crystal and within the parallelogram there is an oval setting from which the stone has been lost or removed. At each of the three angles there are bosses in the form of blackberries, and where the two settings meet, and at either side, are three similar bosses with a plain boss in the centre of each (Fig. VII.). The battlemented border and sides are well executed (Fig. VIII.).



At a later period this Harp passed through the hands of another decorator, and his work can be easily detected. On the left side of the harmonic curve, where the silver bosses had fallen off or been removed, incised ornamentation will be found. The I. H. C.[1] and all the other incised ornamentation was then executed. Examining the right side, we find the whole of the ornamentation incised. Probably at the same time a considerable portion of the incised ornamentation was added to the sides of the fore-pillar.[2]

In front of the fore-pillar, and in the centre of the T formation, there is a rudely made cavity which was probably intended to contain

[1] This is O'Curry's reading.—Lectures, vol. iii. p. 276.

[2] Much of the incised ornament on the right side is filled with some white composition. It is the writer's opinion that this is some of the plaster that adhered when the cast, to be hereafter referred to, was taken.

ANCIENT HARP, TRINITY COLLEGE, DUBLIN

Plate II

ANCIENT HARP, TRINITY COLLEGE, DUBLIN

a setting or metal enrichment. The centre of the reptile's head at the lower end is also hollowed out. These cavities were certainly made after the ornamentation of the fore-pillar was completed. The small silver badge with the right hand which has so curious a history[1] was attached by nails to the centre of the reptile's head at the upper end after the ornamentation had been completed. The redecorators were content to apply their art to the harmonic curve and the fore-pillar. The box was left intact.

Mr. Edward Bunting employed an artist to make three drawings of the Harp upon a fairly large scale, and these were engraved for the third collection of his Ancient Music of Ireland, 1840. Bunting's illustrator must have had ample opportunity of studying the Harp; in fact, the drawings must have cost much time and labour; and it would be interesting if they could be traced, as the engravings are not as accurate as could be wished. The ornamentation on the box had at this period not been tampered with, and there is no reason to suppose that Bunting's artist tampered with it in any way.

Some time after Bunting's artist had completed his drawings, the Harp being in a dilapidated state, it was considered desirable to have it repaired. The person employed was unaware that upon some specimens, when the fore-pillars are considerably curved, the direct tension of the strings has drawn the harmonic curves downwards and slightly shortened the fore-pillars.[2] He was also unaware of the object of the T formation; so he lengthened the lower portion of the fore-pillar some four inches,[3] and destroyed the symmetry of the Harp (Figs. IX. and X.)

Were the lengthening of the fore-pillar the only injury done to the Harp, it would be of little consequence; such injury could be rectified. But unfortunately that is not so, and it is the writer's duty to draw attention to the fact that the Celtic ornamentation of

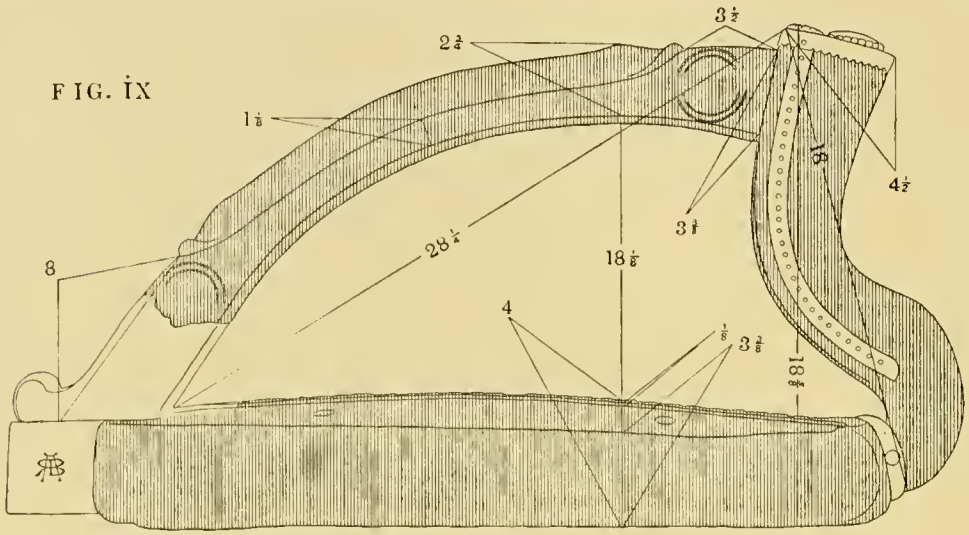
[1] This badge, which is stated to be bronze covered with silver, is illustrated in the Journal, Historical and Archæological Association of Ireland, vol. 1876-78, p 498; Journal of Royal Society of Antiquaries, Ireland, vol. 1890, p. 282, where its supposed discovery with chain armour in the Phœnix Park and its subsequent restoration are related. If this ancient badge originally belonged to the Harp it was probably attached to the end of the harmonic curve, there being no other suitable place.

[2] This will be found to have occurred upon the Lamont, the "Queen Mary," and the Kildare Harps. The exceptions are the Castle Ffogerty and Castle Otway Harps, which must have unusually strong fore-pillars.

[3] Had the fore-pillar been originally constructed as it now is, it would undoubtedly have broken at the lower end.

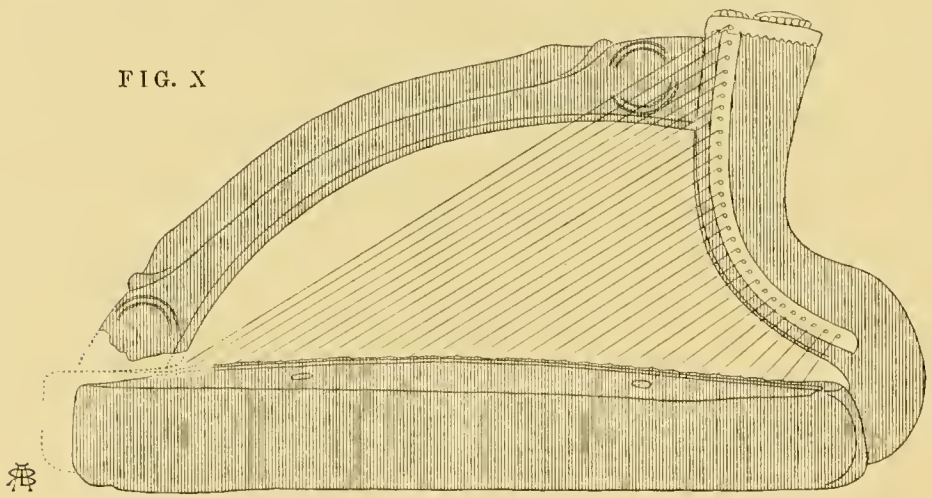
the box has been extensively tampered with. Of this there can be no question: the false lines, etc., can be detected by viewing the right side of the sounding-board obliquely from the lower end. When so examined, slightly indented lines may be seen. These are the true

FIG. IX



The Harp in its present distorted state. The measurements are given in inches.

FIG. X



Probable form of the Harp before it passed through the hands of the restorers.

lines, and when these lines do not correspond with others, the latter have been painted and are false. Again, on the right-hand side of the sounding-board a portion of the angle of the box has been worn away by the friction of the arm or wrist; here the ornamentation has

been painted. The person who so tampered with the instrument was apparently dissatisfied at not finding the ornamentation geometrically accurate, and so had the audacity not only to correct the work of the original artist, but to add what pleased himself to the original design.[1] When making the tracings from which the illustration has been taken, the writer laboured under serious difficulties, so he cannot be certain that all the lines shown on the illustration are genuine, or that no genuine lines have been omitted.[2] So seriously has the ornamentation been tampered with, that it would now require a long and careful examination of the ornamentation in varied light, with every possible convenience, before the whole of the *genuine* lines could be traced.

The left side of the sounding-board is much decayed, and has been badly repaired.[3] Upon the upper portion there is scarcely a vestige of decoration, although there can be no doubt the ornamentation is mainly hid by the dirt of ages. The design which is surrounded by the circle is distinctly different from that within the corresponding circle upon the right side. The lower portion of this side of the sounding-board has been scraped or cleaned, and it is difficult to say whether or not it has been tampered with to any great extent.

There are four sound-holes: the two lower ones are not at equal distances from the lower extremity of the box. The edges of these sound-holes are more or less decayed. It has been supposed that they had had metal enrichments; one small nail may certainly be seen, but, in the absence of a series of nail holes, the writer does not consider that sufficient evidence of any such ornamentation.[4]

The ornamentation upon the right side of the box has been tampered with to a large extent. Examining the left side of the box, the ornamentation will be found to be as when it left the hands of the original decorator.

[1] The lines, curves, and circles, if painted in water-colour, as they apparently have been, could probably not be removed.

[2] That portion of the ornamentation surrounding the lower sound-hole has been drawn and redrawn, and so seriously tampered with, that to a large extent the writer had to omit it. It is, however, given by Bunting, coll. 1840.

[3] The state of this portion of the Harp is most deplorable. In place of glueing linen bands or shavings to the back of the sounding-board, dove-tailed pieces were let into the decayed wood, and putty used without stint, and in the coarsest and clumsiest manner.

[4] Dr. Lynch informs us that it was through the sound-holes the wooden pegs when attached to the strings were passed. The string-holes are large, but not sufficiently large to admit of pegs being passed through them; so, were the sound-holes covered, the harp could not easily be restrung.

There are thirty peg-holes. Most of the pegs are in their places and are ornamented. The ends of the metal bands through which these pegs pass are under the silver enrichment, but from careful examination it is evident that these bands extend sufficiently to allow of the thirtieth tuning-peg passing through the *ends* only. If the ornamented ribbons which appear on both bands above and below the tuning-pegs are also carried round the bass terminations, the Harp, as in the case of the Queen Mary Harp, had probably originally twenty-nine strings, and the thirtieth tuning-peg is an addition; but in consequence of the decay of the lower portion of the raised string band, and the ends of the bands being now covered, no positive statement as to the original number of strings can be made.

As the Harp is at present, the shortest string is 3 inches. *Originally*, the shortest string was probably $2\frac{3}{4}$ inches. As the Harp is at present, the longest string is $27\frac{1}{2}$ inches. *Originally*, the longest string was probably $25\frac{3}{4}$ inches.

The thickness of the sounding-board is rather less than $\frac{1}{4}$ of an inch. The thickness of the sides of the box near the lower end, and where the board at the back is fastened to them, is $\frac{5}{8}$ of an inch, but the sides diminish in thickness, and become much thinner before the sounding-board is reached. The greatest breadth of the T formation is $2\frac{3}{4}$ inches. For other measurements of the Harp in its *present state*, the reader must examine Fig. IX.

This Harp, which was last played upon through the streets of Limerick in 1760 by a celebrated harper, Arthur O'Neill,[1] although badly restored and deplorably tampered with, must always be an object of the deepest interest, not only to those of our own time, but to future generations.

Besides the illustrations in Bunting's Irish Music already noticed, engravings have appeared in Walker's Irish Bards, the Encyclopædia Britannica, Encyclopædia Londinensis, Rees' Encyclopædia, Camden's Britannia, ed. 1806,[2] Ledwich's Antiquities of Ireland, Dublin Penny Journal,[3] the Book of the Club of the True Highlanders, and other works, but they are of scarcely any value or interest. That which appears in Mr. and Mrs. S. C. Hall's Ireland, vol. ii. p. 410, is specially incorrect.

[1] Bunting, coll. 1840, p. 4.

[2] This engraving is reversed.

[3] Vol. i. p. 48. Reversed.

RIGHT SIDE FRONT.

BRASS MOUNTINGS FOR A HARP FOUND AT
BALLINDERRY, KINGS COUNTY.

THE CAST

If the so-called casts which may be seen in our Museums are examined, the ornamentation upon the box will be found to be incised. The ornamentation upon both sides of the sounding-board is the same, but upon the Harp the ornamentation upon the sides of the sounding-board is to some extent different. The ornamentation upon the right and left sides of the box is upon the cast the same, that is, the ornamentation of the right side of the box of the Harp, which the writer has already stated has been painted over, has been reproduced upon both sides of the cast, although the ornamentation upon the left side of the Harp is different.[1] Upon one of these so-called casts the end of the box is covered with spurious ornamentation; the absurd addition to the fore-pillar and the sham projecting-block are also covered with spurious ornamentation. The cavities upon the front of the fore-pillars are filled up and covered with spurious ornamentation; and the semicircles marked x (Figs. I. and II.), which occur upon either side of the harmonic curve, are replaced by small circles; upon another of these so-called casts the setting from which the crystal is missing is furnished with a gem cut in facets! To show the mischief which may be caused by these casts, one of these plaster abominations has been engraved for the Proceedings of an important Archæological Society to illustrate a paper by one of its members, the society being of course unaware that the side of the box so represented showed ornamentation different from that upon the Harp, and that much of the other ornamentation represented is spurious. If a cast of an object of interest is to be of value, it should be absolutely correct; a drawing may not be so, but a cast, until it is proved to be worthless, is accepted as a facsimile.

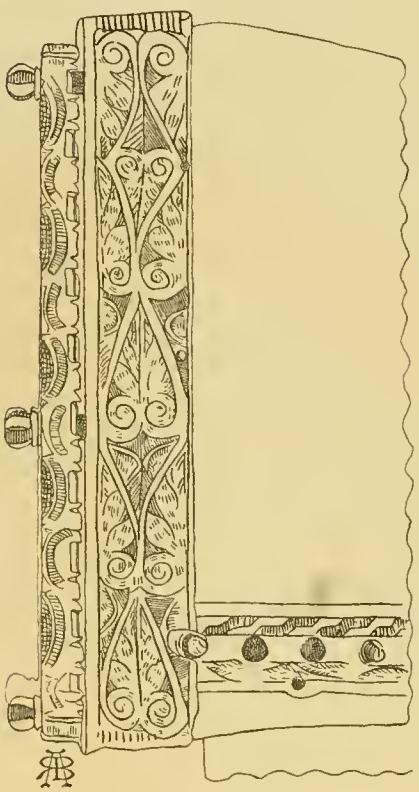
HARP MOUNTINGS FOUND AT BALLINDERRY

In the National Museum, Dublin, may be seen in a singularly fine state of preservation the brass mountings for an Irish Harp from the Crannog of Ballinderry near Moat, King's County.

For the termination of the harmonic curve there is an enrichment, the front end of which is triangular in form (see illustration). Upon the front is the monogram I. H. S. surmounted by a cross, and beneath

[1] The writer thinks it necessary to draw attention to the fact that the ornamentation of the left side of the box has not been tampered with, and that it has not been reproduced upon the cast.

an interlaced cross enclosed in a circle. This triangular front is $6\frac{7}{8}$ inches long, the lower side of the triangle being $2\frac{3}{8}$ inches broad. Attached to the edges of this triangular face by five nails with ornamented heads there is an elaborately wrought border or frame. The sides of this termination *without* the border are $1\frac{1}{8}$ inches broad,[1] each side having differently engraved patterns. Upon the right side there is a brass support for strengthening and retaining in position the harmonic curve and the fore-pillar (see illustration). This support, which is $8\frac{1}{4}$ inches long by $2\frac{7}{8}$ at the widest part, is pierced in the centre in the form of a cross. The upper termination of the support is a dragonesque head; the lower portion divides and curves outwardly; the termination of each end resembles the head of a bird. That nearest to the triangular termination is somewhat shorter, to allow for the commencement of the T formation. The bands for strengthening the harmonic curve upon either side, pierced for thirty-six tuning-pegs, form single curves and are ornamented, as are also the tuning-pegs. The measurement from the first tuning-peg in the treble to the triangular face is 19 inches.



LEFT SIDE

LOWER END

These brass mountings (the property of the Royal Irish Academy), probably late sixteenth century, were either attached to or intended for a Harp of a large size, perhaps five feet in height. At present they are placed upon a model, and the tuning-pegs, almost all of which are extant, are inserted in the respective holes. These mountings are exceptionally fine, finer than any other known specimens. The border or frame attached to the triangular termination is deserving of special notice.

[1] The border rises $\frac{3}{8}$ inch; the heads of the nails are $\frac{3}{8}$ inch above the border.

THE FITZGERALD OR DALWAY HARP

THE RIGHT SIDE OF THE HARMONIC CURVE AND OF THE FORE-PILLAR

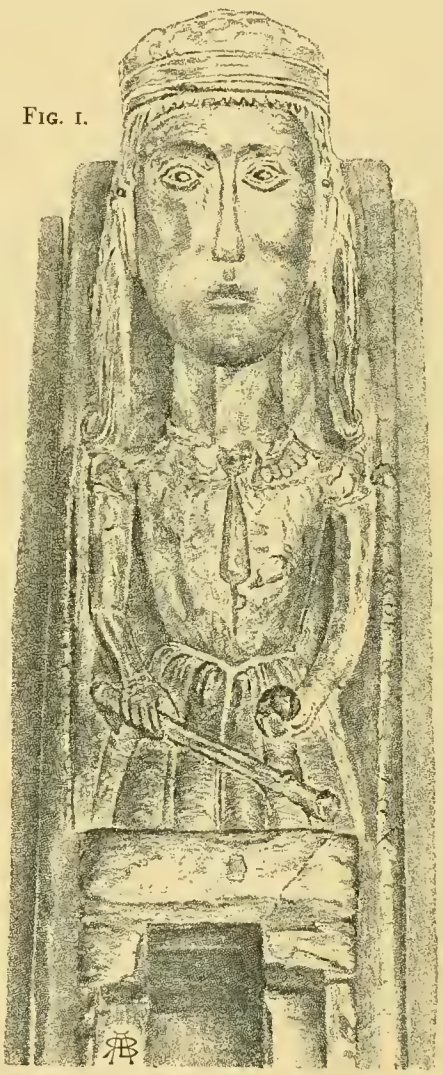
THE MISSING PORTION OF THE LATTER AND A PROBABLE BOX SUPPLIED BY R B A

THE FITZGERALD OR DALWAY HARP

(The Property of the Royal Irish Academy)

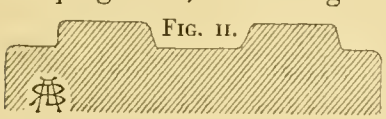
The remains of this splendid instrument, generally known as the Dalway Harp from having been long in the possession of the family of that name in the county of Antrim, is now in the Dublin Museum. It was made in 1621 for Sir John Fitz-Edmond Fitzgerald of Cloyne, County Cork, who married Ellen Barry, daughter of Viscount Buttevant. Of this Harp, the harmonic curve and the greater part of the fore-pillar are the only portions that remain. The harmonic curve, according to Bunting, is of yew, and is wonderfully preserved, having escaped the ravages of the destructive worms which have completely riddled the beautiful fore-pillar. The harmonic curve and fore-pillar are elaborately carved in relief, the carvings being tinted probably in oil-colour.

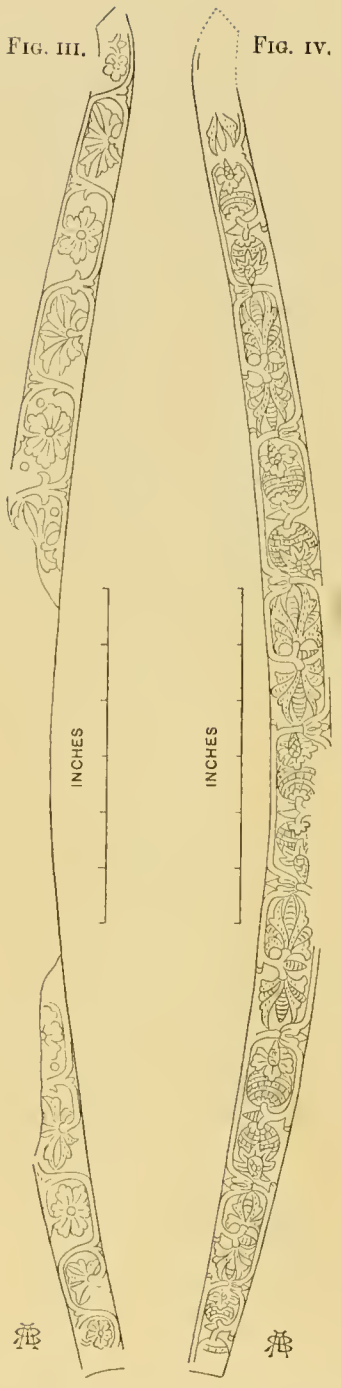
Fig. I.



The design is most unusual. Upon either side and within panels extending almost the full length of the harmonic curve, a number of animals and reptiles appear in the act of escaping from, or having issued from, the open jaws of a wolf or dog, while beneath the extreme end of the harmonic curve a crowned queen with sceptre (Fig. I.) is represented in high relief. Above, but

Fig. II.





further back, are side by side two creatures with heads, wings, two legs, and long, snake-like tails, also in high relief; that upon the left side has a cock's head, and may have been intended for a cockatrice, that upon the right side is dragonesque, perhaps a wyvern. Along the under side of the harmonic curve there is a plain moulding in relief in the form of an elongated panel (Fig. II.). Upon the right side of the fore-pillar, and at the lower termination, there is also a panel upon which are represented a camel and a goat, above which and extending to the upper termination of the T projection there is a beautiful foliaceous pattern, and towards the upper extremity a panel upon which a number of animals are represented, all apparently with cloven hoofs.[1] Along the flange or back of the T formation there is a fine design representing pomegranates and leaves alternately, worked out by incised work and engraved lines. This pattern, which is almost entire, is also enriched by colour (Fig. IV.). Upon a panel at the lower extremity of the left side of the curved fore-pillar, two beavers are represented in low relief. Above this panel, issuing from the open jaws of a wolf, there is a most elaborate and beautiful foliaceous pattern which is continued to the upper termination of the T projection, above which and within a panel is represented a stag and ape,[2] the latter with a band surrounding the body, to which a long chain is attached. Along the flange or back of the T formation there is an ornamental design of flowers and leaves shown by incised and

[1] The animals upon both sides of the fore-arm could only have been properly seen when the Harp rested upon the back of the box.

[2] This panel was complete when Bunting's illustrator drew the Harp about 1809.

THE FITZGERALD OR DALWAY HARP.

I

II

III

N°I THE RIGHT SIDE OF THE HARMONIC CURVE. N°II THE RIGHT SIDE OF THE FORE-PILLAR

N° III THE FRONT OF THE FORE-PILLAR

engraved lines, and enriched by colour. Only a portion of this pattern now remains (Fig. III.). Upon the upper portion of the front of the fore-pillar is the date 1621, below which are the Royal arms; those of Ireland—a Harp of the form then in use—occupying the fourth quarter, beneath which are the arms of Sir John Fitzgerald of Cloyne impaled with those of his wife, surmounted by a helmet, crest, and manteling, and with the mottoes "Virescit vulnere virtus," and "Boutez en avant," carved underneath. Upon the remainder of the front are three panels enclosing patterns in low relief. The T formation terminates in a very delicate interlaced pattern. This pattern extends to the back, and forms the termination of the flange upon either side. The termination of the fore-pillar is also ornamented. The back of the fore-pillar is almost wholly covered by an inscription. This Harp is rich in inscriptions in Irish and Latin. The former, as translated by O'Curry, are here reprinted:—

"These are they who were servitors to John Fitz Edmond [Fitz Gerald], at Cluain [Cloyne], at the time that I was made, viz. the Steward there was James Fitz John, and Maurice Walsh was our Superintendent; and Dermod Fitz John, Wine Butler; and John Ruadhan was Beer Butler; and Philip Fitz Donnel was Cook there, Anno Domini 1621.'

'Theige O'Ruarc was Chamberlain there, and James Russel was House Marshal; and Maurice Fitz Thomas and Maurice Fitz Edmond; these were all discreet attendants upon him. Philip Fitzteigh Magrath was Tailor there; Donnchadh Fitz Teigh was his Carpenter,—it was he that made me."

"Giollapatrick Mac Cridan was my Musician and Harmonist; and if I could have found a better, him should I have, and Dermot M^{c}Cridan along with him, two highly accomplished men whom I had to nurse me. And on every one of these may God have mercy on them all."[1]

Upon the illustration which may be seen in Bunting's volume of 1809, one side of the fore-pillar is represented, and it appears at that period

[1] "Besides the Irish inscriptions there is, in large Roman letters, near the figure of a queen, at the end of the harmonic curve—
IGE & EB ME FIERI FECERUNT EGO SUM REGINA CITHARARUM.

"Upon the edge of the bow (fore-pillar) were Latin inscriptions (now partially lost): there remain 'Plecto vinco rego . . . monstra viros . musica Dei donum. distractas solatur musica mentes . ut sonus . . . transit sic gloria mundi . Vincit veritas.' Upon the inside of the bow in large letters is inscribed, 'Donatus filius Thadei me fecit, spes mea in Deo.'"—O'Curry's Lectures, vol. iii. pp. 292-93.

to have been of the full length. Besides the upper portion, which has since mouldered away, other portions have also disappeared. The fore-pillar passed through the hands of a restorer, and the missing portions were supplied in plaster or gilder's putty. It would have been better had these portions been left plain, however, as the restorer has not altogether successfully covered much of the restored portions with decoration. Upon the negatives that were specially taken for the purpose of illustrating this work, the writer had lines drawn separating the original from the restored portions. These lines, which upon the illustrations appear white, are intended to enable the reader to distinguish between the genuine and spurious ornamentation.

This Harp has forty-five strings in one row, and also seven additional strings on the left side, which are supposed to have been tuned in unison with the corresponding strings which occur about the middle of the scale. The metal bands upon either side of the harmonic curve through which the tuning-pegs pass form single curves; most of the pegs are in their places and are ornamented. The extreme length of the harmonic curve is $35\frac{5}{8}$ inches. The depth measured between the third and fourth pegs in the bass is $6\frac{1}{4}$ inches. The extreme length of the fragment of the fore-pillar is 33 inches. The depth above the T projection is $4\frac{1}{4}$ inches. The depth below the T projection is 4 inches. The length of the T projection is $26\frac{3}{8}$ inches; at its widest part it is $4\frac{1}{4}$ inches broad, at the back $1\frac{1}{4}$ inches. The fore-pillar in front both at the upper and lower extremities is $1\frac{1}{16}$ inches broad. The width at the back at the upper extremity is $1\frac{5}{16}$ inches, at the lower extremity $1\frac{1}{4}$ inches.[1]

To obtain correct photographs of this Harp, the writer had the existing portions placed side by side, both being at the same distance from the camera as they would had the Harp been in a perfect state. The photographs were then arranged, and the missing portion of the fore-pillar supplied.

When constructing a probable box, the writer discovered that the upper portion of the box, to fit the harmonic curve, required to be formed obliquely (see Plate I.), also that if the sounding-board of the

[1] A portion, probably the harmonic curve, was exhibited at Belfast in 1852 by Marriott Dalway, Esq., of Bellahill, Carrickfergus. At this period another portion, perhaps the fore-arm, was in the possession of Mrs. Sherrard of Dublin.—Descriptive Catalogue, ibid. Appendix.

original box was not curved along the strings, the lower termination of the fore-pillar would not be parallel with the box. It is true that upon the illustration given by Pretorius (reproduced p. 26) the string-band is shown without a curve, and, as already noticed, Bacon describes it as not being curved. It must however be borne in mind that both these writers may have seen instruments constructed many years previous to the periods at which they wrote; also that Harps with sounding-boards curved, both along and across the strings, were constructed in Ireland somewhat later than 1621.

In the case of the Dalway Harp, supposing the string-band of the original box to have been perfectly straight, and the fore-pillar to have joined the lower portion of the sounding-board at an angle, the two portions not being parallel[1] would tend to show that the fore-pillar had been shortened by the tension of the strings. But as the fore-pillar of the Dalway Harp is unusually strong, and shows no longitudinal cracks,[2] the probability is that it has not been so shortened; so when constructing the box, the writer considered it advisable to make the sounding-board curved across the strings, and also to make the box parallel with the termination of the fore-pillar, and continue the junction line, and so give a slight curve along the strings (see Plate I.). On account of the size and weight of the harmonic curve, the writer has also given unusual width and depth to the upper portion of the box, and unusual width to the lower portion of the box, as the harp carved upon the front of the fore-pillar is so represented.[3]

The engraving Bunting gives of this instrument shows a sounding-board and sides. These additions he, very properly, represents without ornament; but the sounding-board, sides, termination of the box and

[1] Upon the Lamont Harp the projecting block slopes towards the termination. The artificer in this case may have anticipated the curvature along the strings, which he must have known would eventually occur.

[2] The cracks that may be seen upon the fore-pillars of the Queen Mary and the Trinity College Harps would account for increased curvature.

[3] From the scale of the model the following measurements of a similar box, if constructed full size, have been ascertained. Width of the upper portion of the sounding-board, $5\frac{1}{8}$ in.; width of the lower portion of the sounding-board, $18\frac{1}{2}$ in. Length of sounding-board, $37\frac{3}{4}$ in. From the upper portion of the sounding-board to the first string-hole, $3\frac{1}{4}$ in.; distance between the string-holes, $\frac{3}{4}$ in. *Extreme* length of the box without the projecting block, $39\frac{1}{4}$ in.; length of the projecting block, 4 in.; width of the projecting block, $3\frac{1}{8}$ in.; width of the raised string-band, $1\frac{1}{2}$ in.; depth of the box at the upper extremity, $5\frac{1}{8}$ in.; depth of the box at the lower termination, $4\frac{1}{4}$ in.; length of the shortest string, $3\frac{3}{4}$ in.; length of the longest string, $39\frac{1}{8}$ in.

projecting block, as supplied to the casts of the existing portions which may be seen in our museums, are decorated, which is much to be regretted. There is also a considerable amount of spurious ornamentation upon the back of the restored portions of the T formation which fortunately does not appear upon those portions of the Harp. The upper portion of the fore-pillar, now missing, particularly that of the right side, of which there is no drawing when in a perfect state, has also spurious ornamentation. In fact, the restorer (?) has neglected no part of the fore-pillar except those portions which were once covered with inscriptions; the missing portions of such inscriptions he was unable to supply.

THE KILDARE HARP

This Harp, remarkable for size, form, and decoration, was apparently made in 1672 for Robert, second son of George, the sixteenth Earl of Kildare, whose initials with the Fitzgerald arms, charged with a crescent in chief surmounted by a helmet and an ape for crest, appear upon the front of the fore-pillar. See Plate III. (Fig. I.).

The decoration of this Harp may be described as early Jacobean. The curved fore-pillar has at its lower termination and in front a grotesque human mask or face, above which is an elaborately incised carving surrounded by a circle (Fig. II.). A blank space surrounded by a series of semicircles in colour then occurs; these semicircles cross each other on the inner side, the pointed portions of the ornamentation, shaded upon the illustration, being painted deep olive green. Between this panel and the armorial bearings and date, the artist has reproduced the ornament of the incised carving in colour. These coloured ornamentations are repeated above the armorial bearings, as is also the incised ornament surrounded by a circle already noticed. The upper portion of the fore-pillar terminates in a head facing upwards, perhaps that of a wolf or dog in very high relief (Figs. III. and IV.). The T projection extends the entire length of the fore-pillar, and is at the centre $4\frac{5}{8}$ inches wide, that portion of the pillar nearest the sounding-board being $1\frac{1}{4}$ inches wide. The edge of the T projection is ornamented in oblique stripes

THE KILDARE HARP.

THE KILDARE HARP — LEFT SIDE

Plate II

painted in black and white. The fore-pillar is not mortised into the harmonic curve as in the older harps, but is carried up and forms the bass termination of the harmonic curve. The fore-pillar has been slightly bent, and shortened by the tension of the strings.

The harmonic curve, which is beautifully formed and richly decorated, has near the treble end and upon the upper side a grotesque mask or face in relief (Fig. v.), and terminates in a scroll. The carvings have been enriched by colour, of which red, black, white, and olive green are still visible. The metal bands through which the pegs pass have a very slight, scarcely perceptible, double curve. These bands are pierced for 36 pegs. The pegs are ornamented; there are also two additional pegs in the bass. Besides these there were certainly two other holes (one of which has been plugged) which have been intended for pegs.

The box, which is supposed to be of yew, is cut out of a solid block, and varies in depth from 4 inches near the upper extremity, $5\frac{1}{2}$ inches in the middle, to $3\frac{1}{2}$ inches at the lower termination. The sounding-board, which is $\frac{7}{16}$ of an inch in thickness, has about the centre two finely ornamented sound-holes (No. 1), above which are two incised decorations enclosed in circles (No. 2); and below the sound-holes are other two incised ornaments of different design from those above the sound-holes, but enclosed in circles (No. 3). The sounding-board, which was painted or picked out in colours of which red, white, dark brown, or black are still visible, terminates upon either side of the usual projecting block in semicircular endings. At the lower termination, the sounding-board is 1 ft. 2 in. broad. The raised portion or string band, which in this example begins at the upper extremity of the box, terminates in two steps upon either side, and is then carried round the semicircular endings of the sounding-board. Above the tenth string, this raised string band branches to either side in semicircles of somewhat Moorish character, the projection being then carried along the angles formed by the sounding-board and sides. The raised string band, which has a hollow or depression in the centre, is pierced for 39 strings, the greater number of "the shoes of the strings" are still attached; these are of brass finely wrought,

and are of horse-shoe form, the extremities representing the heads of birds being turned outwards and upwards (see p. 29). The "shoes of the strings" are somewhat narrower in the treble than the bass. This harp is strung with brass wire of different thicknesses. These strings may not be very old, but they are probably of the correct gauge, as the stringing of the Harp was understood in 1849. The shortest string measures 2 inches, the longest 40 inches. The raised bands at the sides of the sounding-board form the angles of the box, and upon the sides of the box nearest to the sounding-board there are also raised bands which end in two semicircles surmounted by flattened arches.

It seems probable that the box of the Harp was at some period considered to be of insufficient length, as it is evident the fore-pillar was removed and a piece of metal in the form of the lower portion of the string band and steps, and considerably longer than the projecting block, was attached to the lower portion of the box. The projecting block was then increased in length by the addition of a block of wood, which added some inches to the height of the Harp. This addition to the projecting block, like the wood to which it is attached, is badly worm-eaten. Five metal bands have been attached to the box at different periods for the purpose of strengthening it. With the exception of that above the ornament No. 2 they are more or less rude.

The height of the instrument is 4 ft. $8\frac{1}{4}$ in.; the extreme length of the harmonic curve is 2 ft. 7 in.; the length from the end of the projecting block to the rise of the harmonic curve is 3 ft. $11\frac{1}{2}$ in.

This really splendid Harp was obtained by the late Dr. George Petrie from a poor woman who had purchased it at an auction in Dublin. Dr. Petrie upon discovering for whom it had been made thought that it should belong to the head of the family, and presented it to the fourth Duke of Leinster in 1849, since which time it has been preserved at Kilkea Castle and has been known as the Kildare Harp.[1]

[1] The writer is indebted to Lord Walter Fitzgerald for allowing a series of photographs to be taken of this Harp for the purpose of illustrating this work, and also for supplying some most interesting notes regarding it.

II

III

I

V

IV

DETAILS OF THE

KILDARE HARP

Plate II

THE CASTLE OTWAY HARP

Of this Harp we have three very brief notices. The first of these occurs in Bunting's coll. of 1809,[1] either by the editor or by Mr. Henry Joy, and is as follows: "A Harp made by Cormack O'Kelly, of Ballynascreen, in the County of Londonderry, about the year 1700," has the figure of wolf-dogs engraved upon the front pillar. The second is undoubtedly by Bunting, who writes: "Quin's Harp was made by the same artist (Cormac O'Kelly, Ballynascreen, Coy. Derry). The editor saw it at Egan's, the late harp-maker's in Dublin. It was a handsome instrument, made, as usual, of red sallow from the bog. It bears date 1707."[2] The third is by Dr. Petrie, who states that he saw the Harp, that it "bears the date 1707," and that it was, when he wrote, at Castle Otway.[3]

At what time it became the possession of the Otway family cannot be stated, for when the late Admiral Otway succeeded to the estate in 1850 the harp was at Castle Otway, and it was not known when or from whom it had been acquired.

This Harp is an extremely interesting and profusely decorated instrument. The box is cut out of a solid block; but the projecting block which has been fitted into a cavity in the stand by which the Harp is now supported is scarcely visible. The fore-pillar is slightly curved, and has not been shortened by the tension of the strings. The harmonic curve has the prominent peak which may be seen upon the Irish Harp illustrated by Pretorius, and reproduced p. 26.

The box of this instrument is graceful in form. The sounding-board, which terminates upon either side of the projecting block in straight lines, has four sound-holes. These have hexafoil ornaments enclosed in circles, each of which is surrounded by two concentric circles enclosing chevron ornamentation (Fig. VIII.). The edges of the sounding-board had semicircular decoration similar to that upon the fore-pillar of the Kildare Harp (see p. 70), but little of this ornamentation remains. The raised string band, which terminates in the treble in semicircular curves and in the bass in steps, is $1\frac{5}{8}$ in. broad,

[1] Note, p. 24.
[2] Coll. 1840, note, p. 76.
[3] O'Curry's Lectures, vol. iii., pp. 294, 295-297.

and was apparently curved along the strings, the rise in the centre being $1\frac{5}{8}$ in. There were, properly speaking, no "shoes of the strings"; but pieces of thin brass, formed at the sides into elongated curves and with holes for the strings in the centre of the corresponding curves, took their place. These pieces of brass are fastened by nails upon either side of the string-holes, and have for ornamentation two parallel lines of projecting knobs; and as the metal is thin, and the pieces are not of considerable length, they could not have interfered with the vibration of the instrument (Fig. I.) There are thirty-five string-holes: where these occur in the treble the strings have probably cut the string band and a piece of wood with new holes has been inserted. The shortest string is $2\frac{1}{4}$ in., the longest $30\frac{1}{2}$ in. The sounding-board is of unusual thickness, near the treble it is $\frac{9}{16}$ in., and near the bass $\frac{3}{4}$ in. thick. At the upper extremity the sounding-board is $3\frac{3}{4}$ in. in width, and at the lower termination it is $12\frac{1}{2}$ in. wide. At the upper portion of the box the angles are rounded off; here the measurement from the sounding-board to the back of the box is 5 in., and the width $4\frac{1}{2}$ in. The sides of the box are 2 ft. $11\frac{3}{4}$ in. in length. The depth at the upper extremity, owing to the rounding off of the angles, is 4 in., about the centre $4\frac{3}{8}$ in., and at the lower termination $3\frac{1}{2}$ in.

Fig. I.

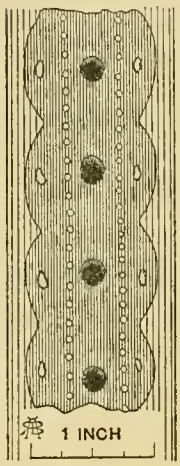
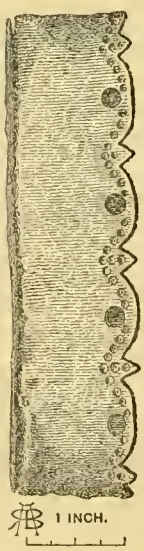


Fig. II.



The harmonic curve is finely formed. At the bass termination there is a brass enrichment, the face of which was relieved by five nails with ornamented heads, one of which remains. The sides of this enrichment are ornamented in a series of inverted chevrons between four elongated drooping curves. A series of indents above the curves are carried over the chevrons, forming a waving line with pendants to the points of the chevrons. Above each curve the metal is pierced by a round hole (Fig. II.). Between this enrichment and the projecting peak the decoration is largely in the form of chevrons shown by rope pattern. Within each chevron the decorator has represented a portion of an

THE CASTLE OTWAY HARP.

Plate I

arcade of semicircular arches (Fig. III.). This chevron pattern, which terminates at either end in foliaceous designs, does not extend further than the projecting peak, behind which upon either side there are fine interlaced patterns (Fig. IV.). Above and between these patterns a thin line of rope moulding extends towards the box, and similarly decorated bands are carried downwards upon either side behind the interlaced patterns, thus forming a cross (Fig. V.). The bands for the tuning-pegs, which are brass, form single curves and have saw-tooth edgings. These bands, of which small portions are missing,[1] were pierced for thirty-four pegs, nine of which remain, and are ornamented (Fig. V.). The decoration is the same upon either side. The harmonic curve is of the ancient form, that is, it has a cavity underneath into which the fore-pillar is inserted. This cavity is considerably nearer the right side than the left (Fig. VI.). The length of the harmonic curve is 2 ft. $2\frac{3}{8}$ in. The depth after it leaves the box is 3 in., where the peak occurs $4\frac{3}{4}$ in., about the centre 4 in., and at the bass termination $4\frac{7}{8}$ in. The thickness of the lower portion is 2 in.

Fig. III.

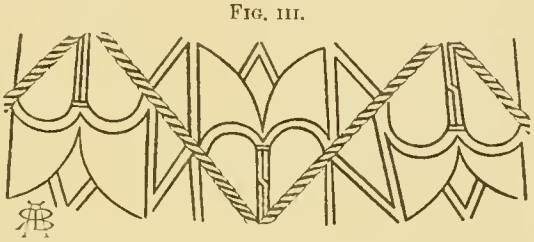
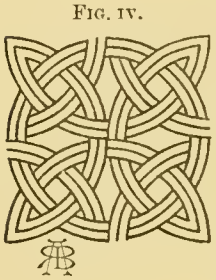


Fig. IV.



Upon either side of the fore-pillar the ornamentation is practically the same. At the lower extremity there is a narrow band with rope moulding, which is carried along the outer edge until the T formation is reached. Within the angle formed by this and another rope moulding along the termination of the pillar, there is a foliaceous pattern, then a representation of a wolf-dog within a circle and surrounded by two concentric circles with chevron ornamentation, and above a foliaceous pattern. Chevron ornamentation, with arcade decoration similar to that already described, occurs until the upper portion of the T formation is reached, where there is a foliaceous pattern, above which a circle with interlaced pattern, and at the upper extremity a parallelogram with

[1] The bands were not sufficiently strong to withstand the strain, so a breakage has occurred, that on the right side, where it was pierced for the second tuning-peg.

widely spaced interlaced pattern. At either side, and at the commencement and termination of the T formation, a gradually diminishing rope carved in relief, to be hereafter referred to, is carried along the angle formed by the flange and the fore-pillar, while the flange itself is covered by a foliaceous pattern (Fig. v.).

Fig. v.

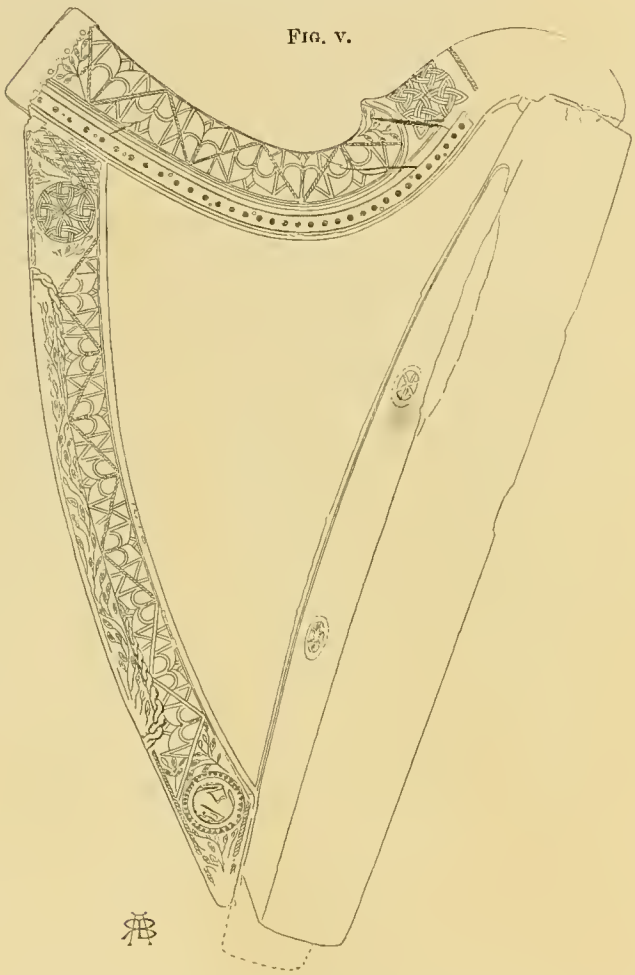


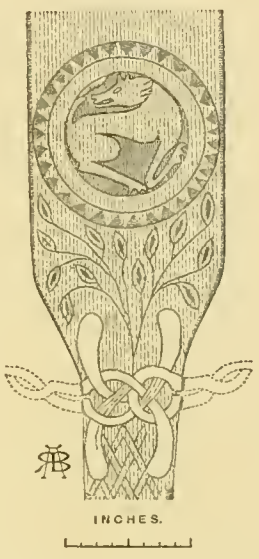
Fig. vi.

The front of the fore-pillar (Fig. vi.) is very finely decorated. From where it joins the projecting block an elongated and open interlaced pattern is carried up for $7\frac{1}{4}$ in., when it joins a singular ornament (Fig. vii.). It is difficult to determine what the artist intended to represent. The strands of two ropes are distinct. These become twisted, and, as already noticed, are carried along the back of

THE CASTLE OTWAY HARP

the T formation and gradually diminish. This portion of the ornamentation upon the front is in low relief, while the ropes already referred to are in high relief. These and similar ornaments are the only portions of the decoration which are not incised. Above this ornament and at the commencement of the T formation there is a foliaceous pattern spreading out on either side, above which, enclosed in a circle with chevron ornamentation, there is a representation of a wolf-dog in a crouching attitude with his head turned backwards (Fig. VII.).[1] It will be found that three other representations of this animal occur with very slight variation. There can be no question as to the position in which the artist intended these representations of wolf-dogs to be viewed. That represented upon the right side of the fore-pillar, when seen as it would be were the Harp resting upon the back of the box, is in precisely the same position as the representations upon the front of the fore-pillar, while that on the left side, when viewed in the same manner, appears to be sitting more upon the haunches (Fig. V.). Above the wolf-dog there is a double representation of the interlaced pattern before referred to, and a date-palm in fruit. The wolf-dog is again represented, also the ornamentation in low relief showing the strands of the ropes, while an elongated and open interlaced pattern extends to the harmonic curve (Fig. VI.).

Fig. VII.



The length of the fore-pillar along the outer curve is $35\frac{1}{2}$ in. The width at the lower end is $1\frac{3}{8}$ in. Across where the lower wolf-dog occurs is $3\frac{1}{8}$ in.; across the upper wolf-dog $2\frac{3}{4}$ in. The width at the upper extremity is $1\frac{1}{2}$ in.; the depth both of the upper and lower extremities is $3\frac{3}{8}$ in., and at the centre $2\frac{7}{8}$ in. The width at the back is $1\frac{1}{8}$ in. The flange at the back of the T formation is $1\frac{1}{4}$ in. deep.

Upon the back of the fore-pillar, that is the portion nearest to the box, the figures 1410 are incised, immediately following which the name Cormac O'Kelly rudely carved can be indistinctly traced, after which there are letters or figures now scarcely visible. It is strange to find

[1] The illustration is from a rubbing by Miss Otway-Ruthven, and from a photograph.

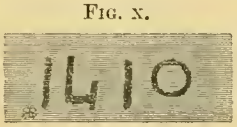
a maker's name carved in very rude characters upon an instrument so richly and delicately decorated. This harp is of a purely Celtic form, and has no resemblance to the genuine Cormac O'Kelly preserved at Downhill, except in having the sound-holes similarly ornamented, and sound-holes of both the harps are here represented for comparison[1] (Figs. VIII., IX.).

Fig. VIII.

Fig. IX.

The Castle Otway Harp has all the appearance of having been constructed during the first half of the seventeenth century, while the Downhill instrument is dated 1702. It is certain that the Castle Otway Harp required to be repaired at some period, and certain repairs were executed upon the upper portion of the string band. The Harp may have been intrusted to Cormac O'Kelly for that purpose, and he may have carved his name and copied the ornamental sound-holes when constructing the Downhill instrument. The date "about 1700" or of "1707," stated by Joy, Bunting, and Petrie to be upon it, is not visible, but the figures 1410 are distinctly so (Fig. x.).[2] In 1410 figures would most probably have been carved in relief, whereas in this case they are incised. Again, Arabic numerals were probably not in use in 1410. If these figures are examined in reverse they represent 0171, and this is probably what Joy, Bunting, and Petrie noticed.

Fig. x.



There are ten strings of copper wire upon the Harp. These are simply to keep the three portions of the instrument together. The box and fore-pillar are much worm-eaten; the harmonic curve, which is apparently of different wood, is well preserved. The patterns upon the Harp are, with the exceptions noticed, indicated by incised lines, and in some places it appears that colour-staining has been resorted to to increase the effect,—red, and a darker colour being traceable. For illustration showing the back of the Harp see p. 28.

[1] Both illustrations are from rubbings.

[2] The illustration is from a rubbing.

Vhs Trotter Pinx^t *Brocas Sculp^t*

Patrick Quinn

Harper to the Irish Harp Society

THE IRISH AND THE HIGHLAND HARPS.—*Facsimile of an Engraving in the Joly Collection.* (*To face p.* 78.)

This Harp, which is still preserved at Castle Otway, Templemore,[1] was no doubt made for a person of consequence. It must have been an old instrument when it came into the possession of Patrick Quin, a blind harper of note, and, as it has been associated with his name, the reader may care to know what has been recorded concerning him. He was born in 1745, and resided at Portadown, County Armagh, and had for his instructor Patrick Linden of the Fews, County Armagh, a distinguished harper and poet. He attended the Belfast meeting in 1792, upon which occasion he played besides other tunes "Patrick's Day," harmonised by himself, which tune had not been previously played upon the harp. He was appointed teacher to the Dublin Harp Society, and played at two concerts at the Rotunda in that city in 1809 in commemoration of Carolan, where his performance was so well received that he for the future declined playing upon the violin, which he had previously been accustomed to do.[2] An engraved portrait of Quin was exhibited at the Musical Loan Exhibition, Feis Ceoil, 1899.[3]

THE O'FFOGERTY HARP

This instrument, although not highly ornamented, is one of peculiar interest, it having belonged to and been used by Cornelius O'Ffogerty,[4] a musician of note and chief of a very ancient Celtic family; since whose decease it has remained one of the cherished possessions of the succeeding proprietors of Castle Ffogerty,[5] where it is preserved.

The box, which is formed out of a solid block of black sallow, in form resembles that of the Kildare Harp, but the lower portion of the sounding-board is wider in proportion. The sounding-board has six small sound-holes. The two centre and the two lower sound-

[1] The writer is indebted to Mrs. Otway-Ruthven, of Castle Otway, for allowing the Harp to be photographed for the purpose of illustrating this work, and also to Miss Otway-Ruthven for an excellent drawing and rubbings of portions of the ornamentation.

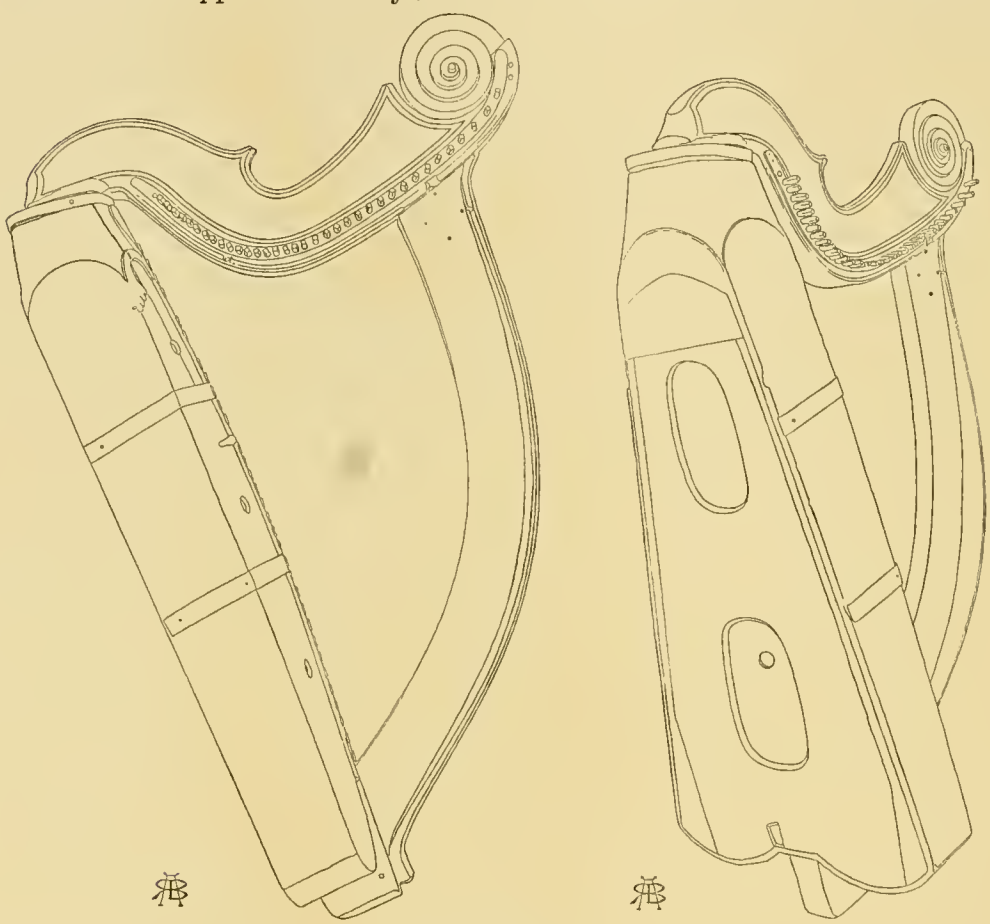
[2] Bunting, coll. 1840, pp. 64-82. From Hardiman we learn that even as late as 1831 "The strains of Patrick Quin, an old Irish harper, who performed publicly in Dublin in 1809, were still remembered with delight."—Irish Minstrelsy, vol. i. p. 181.

[3] Catalogue, No. 103. Had a copy of this engraving been in the British Museum, the writer would have endeavoured to have had it reproduced. The Joly collection, the most important in Ireland, is not available, and could not be examined.

[4] Cornelius O'Ffogerty of Castle Ffogerty was born 14th May 1661, and died during 1730.—Burke's Landed Gentry.

[5] Near Thurles, Tipperary.

holes are each surrounded by ten concentric circles, five and five. The sounding-board terminates upon either side of the projecting block in semicircles. The string band, which is slightly raised, curves outwards towards the upper extremity; these semicircles terminate at the sides



The O'Ffogerty Harp.

of the sounding-board in well-designed floral endings. Above the semicircles the raised string band widens into a leaf-shaped termination which, with the floral endings to the semicircles, somewhat resembles, and may have been intended to represent, a fleur de lis.[1] There are

[1] If the reader examines the plates representing this Harp and the Kildare Harp he will see that the extreme upper portion of the box in both cases is surrounded by a metal band of poor workmanship. Upon the O'Ffogerty Harp the upper portion of the leaf is cut away for the band. It is possible that these metal bands were added long after the Harps had left the maker's hands. A similar band of the commonest workmanship may also be seen on the Lamont Harp; in this case a portion of the ornamentation is apparently covered.

THE O'FFOGERTY HARP

thirty-five string-holes; almost all have still the original "shoes of the strings" of brass. These are of the horse-shoe form, but narrow, the ends are turned outwards and upwards, and terminate in the heads of birds, as do those on the Kildare Harp. The shortest string is $2\frac{1}{2}$ in., the longest is 3 ft. $0\frac{1}{4}$ in. in length. Between the centre and upper sound-holes the string band has been cut through so as to admit of the insertion of a small band of iron for the purpose of strengthening the sounding-board.

The fore-pillar, which is much curved, has withstood the tension of the strings in an unusual manner, for in this case no shortening of the pillar can be detected. The T projection commences where the pillar is morticed into the harmonic curve and is continued the full length. It is at its widest part $4\frac{1}{8}$ inches across, that portion of the pillar nearest to the sounding-board being $1\frac{1}{4}$ inches in width. At the right side and at the upper end of the pillar four holes mark the place formerly occupied by a plate of gold, on which was engraved in Irish, "This is the harp of Cornelius O'Ffogerty."

The harmonic curve of this instrument is of the ancient form, and has the peculiar peak which may be seen upon the Irish Harp illustrated by Pretorius, and reproduced p. 26, and upon the Castle Otway Harp; but in this specimen the harmonic curve terminates in a finely carved scroll. The brass bands through which the brass pegs pass are in the form of single curves, and are pierced for thirty-six pegs, one of which is missing.

It is evident the harp at no time had more than thirty-five strings. This instrument, which is in an excellent state of preservation, is of a light colour, and has not been decorated or varnished; it was strung and played upon during the eighteenth century.[1]

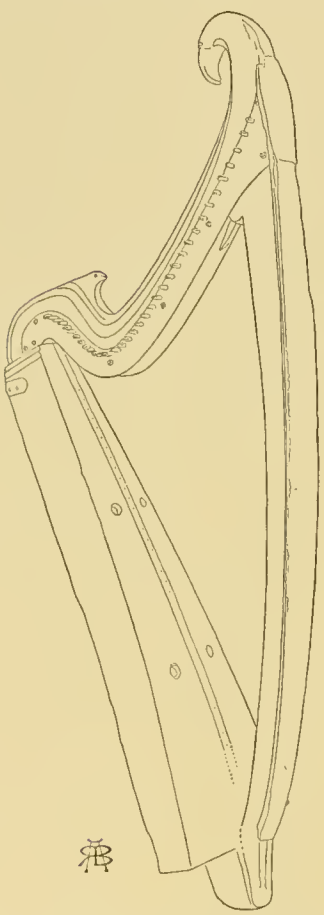
The height of the instrument is 3 ft. $8\frac{1}{4}$ in. The extreme length of the harmonic curve is 2 ft. $0\frac{3}{4}$ in. The length of the box to the end of the projecting block is 3 ft. 1 in.

[1] The writer is indebted to Lieut.-Colonel John Vivian Ryan-Lanegan, D.L., of Castle Ffogerty, for allowing this Harp to be photographed for the purpose of illustrating this work. An indifferent wood engraving of this instrument may be seen in the Dublin Penny Journal, vol. iii. p. 256.

TWO HARPS, THE PROPERTY OF THE ROYAL IRISH ACADEMY

No. 1

In the Dublin Museum are two Harps of a large size, which are supposed to date from 1650 to 1680. The first of these, formerly in the possession of Major Sirr, was No. 3 in the Catalogue of his Irish Antiquities (1841), in which Catalogue the following occurs:—"The head of the Irish goshawk is carved on the top of the pillar. There was a brass hand attached to it, which is lost (the bloody hand of the O'Neills). It belonged to a bard? (*sic*) of the O'Neill family."[1] This Harp is illustrated in the Catalogue of the Royal Irish Academy by Sir William Wilde, and in the Book of the Club of the True Highlanders. The box is cut out of a solid block; the sounding-board, which is half an inch thick, has four sound-holes, and terminates in straight lines at either side of the projecting block; it is $3\frac{3}{8}$ inches wide at the upper extremity, $13\frac{1}{2}$ inches wide at the lower termination, and 39 inches in length. The sides of the box are at the upper extremity 4 inches deep, about the middle $4\frac{1}{2}$ inches, and at the lower termination $3\frac{1}{4}$ inches. The instrument measures from the end of the projecting block to the highest portion of the fore-pillar, 5 ft. 2 in.



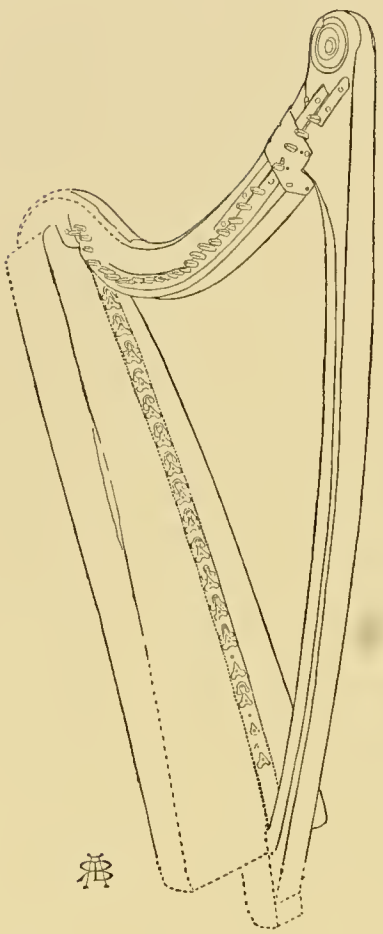
The harmonic curve has a projection which to some extent approaches in form the peak already described as occurring upon the harmonic curve of the Castle Otway Harp, and also upon that of the O'Ffogerty Harp, but here the projection terminates in a head which Wilde describes as that of a rabbit. There are broad metal plates upon either

[1] Notes and Queries, 9th Series, vii. p. 338.

side of the harmonic curve, through which thirty-six tuning-pegs pass. These plates are probably not original, as upon the left, or string side, we find thirty-six nuts or straining-pegs attached, the last three of which have a very slight downward curve; some of these are much decayed, and none appear to have had notches for the strings. Upon the sounding-board there is a metal band with thirty-eight holes, through which the strings pass. This is, unquestionably, modern; the two highest holes in the treble could not be used, as they are over the solid wood. The fore-pillar, which is slightly curved, and forms a portion of the harmonic curve, is carried to the full height of the instrument. The upper extremity is bent backwards, and carved into the form of the head of a bird, described by Wilde as that of an eagle. The T formation extends the greater portion of the length of the fore-pillar. This Harp is strung with thirty-six strings. The strings are modern, and of copper wire. The shortest string is $2\frac{7}{8}$ inches, the longest $43\frac{3}{4}$ inches.

No. 2

The second Harp in this Museum has a box cut out of a solid block. There are no sound-holes in the sounding-board, but there are large cavities at the back of the box. The sounding-board terminates in straight lines upon either side of the projecting block, and the holes in the sounding-board for the strings to pass through are protected by "shoes of the strings" differing in form. The most numerous are triangular, with circular endings to the lower angles, somewhat similar to those upon the Downhill Harp (p. 29), and those above and below the triangular plates vary: some are hanging bands, bending outwards and terminating in rose-shaped ornaments of six leaves; others are bands of horse-shoe form, with flat circular endings ornamented by seven small indents (see p. 29). There is no raised string-band. The length of the sounding-board is $42\frac{1}{2}$ inches, the width at the upper extremity $5\frac{3}{4}$ inches, and at the lower termination 13 inches. The sides of the box are at the upper extremity $5\frac{1}{2}$ inches deep, in the middle $5\frac{1}{4}$ inches, and at the lower termination $3\frac{1}{2}$ inches deep. The height from the end of the projecting block to the highest portion of the fore-pillar is 4 feet $5\frac{3}{4}$ inches.



The harmonic curve has been badly fractured near the treble, and canvas has been attached to it for preservation, but it appears as if the centre of the upper extremity of the box had been removed from front to back for some considerable depth, into which the treble termination of the harmonic curve is sunk.[1]

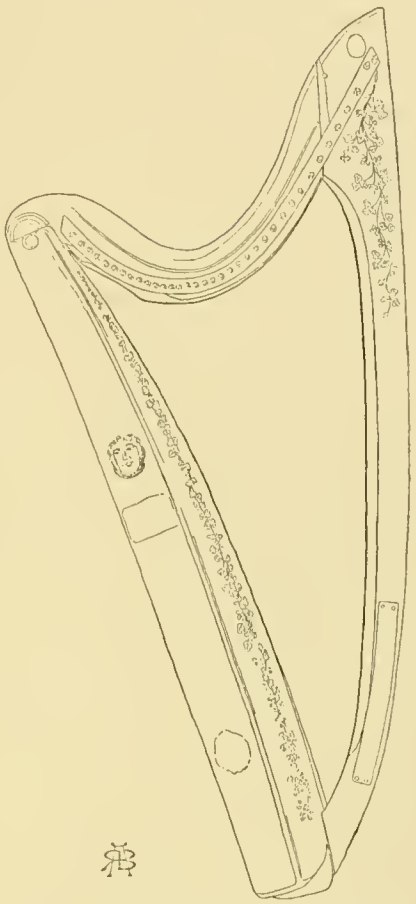
The fore-pillar, which is slightly bent, is carried to the full height of the instrument, and forms the termination of the harmonic curve. The T formation commences at the junction of the fore-pillar with the harmonic curve, and extends to the lower termination. This Harp has thirty-seven strings. The strings are modern and of copper wire. The shortest string is 2 inches, the longest 41 inches. The Harp is 4 ft. 6 in. in height. This Harp is without ornament, excepting two circular carvings with a centre which occur at the upper end of the fore-pillar.

BELFAST MUSEUM HARP

In the Belfast Museum may be seen a Harp of considerable interest. The markings upon different parts of this instrument, for the sake of convenience, are noticed in the following order:—Upon the bottom of the projecting portion of the box is the date 1654, the incised figures of which are certainly old, but it is impossible to say decidedly that they are of the period indicated. At the back of the spring of the harmonic curve where it issues from the box, there is an incised carving of a right hand—the badge of O'Neill—above which there is what

[1] An attempt to represent this unusual form may have been made by the artist who copied the painting of Carolan playing upon his harp, which was afterwards engraved.

appears to be a rude representation of a ship, upon the hull of which is a cross, and beneath a heraldic wreath, all incised. Above the ship are unintelligible incised marks. At the foremost end of the upper portion of the harmonic curve a fish, probably a salmon, is incised, and upon the upper portion of the front of the fore-pillar there is a small cross. Upon the upper portion of the back of the box E L appears rudely incised.



This Harp has been decorated more than once: the original colour appears to have been blue, much of which may be seen. Upon the right-hand side of the box a head is painted in oil-colour. The hair, which is unpowdered, is dressed in the fashion of the seventeenth century; the countenance somewhat resembles the portraits of Charles II. This portrait, for it certainly was intended for one, probably formed part of the original ornamentation.

Upon the left of the fore-pillar is painted "Edu. Lindse of Lennox, MDCCC4." This person's initials have already been noticed as appearing on the back of the box. This is the probable date of the last decoration of the Harp. The colour was now changed to red, while gold shamrocks, well drawn, were distributed both on the sounding-board and on the sides of the upper portion of the fore-pillar. Upon the side of the box are two large oval spaces, one apparently intended to receive a metal plate.

This Harp has more than its antiquity and decoration to recommend it. It is for its size unusually light, and is of graceful form. The fore-pillar, which is slightly curved, is thin, and as it has not the pronounced T formation it has been drawn considerably to the left side by the tension of the strings. The box has been cut out of a solid block, and the interior is formed like an arch. Examining the exterior, the

sounding-board will be found to be much more arched than is usual, and this arching has not altogether been caused by the tension of the strings; the sounding-board could never have been flat. The back of the box is not a straight line, but slightly curves inwards, the depth of the curve being one half of an inch. This curvature is similar to that which has been noticed upon the Harp represented upon the shrine of St. Moedoc (p. 24), and does not appear to have been caused by the tension of the strings. The lower portion of the box upon either side of the projecting block has semicircular terminations. There are no sound-holes except at the back. A band of iron, evidently modern, pierced with thirty-nine holes (one of which is over the solid wood), covers the string-holes. It is impossible that thirty-eight holes could have been used, as there are only thirty-six pegs. The pegs are of brass and are in their places. The harmonic curve joins the fore-pillar in the more modern fashion. The bands through which the tuning-pegs pass form single curves, and cross the upper portion of the fore-pillar which forms the bass termination of the harmonic curve. The width of the sounding-board at the upper extremity is 4 inches, at the lower termination $9\frac{1}{2}$ inches. The depth of the side of the box at the upper extremity is $2\frac{1}{2}$ inches, about the centre $3\frac{3}{4}$ inches, and at the lower termination about $3\frac{1}{4}$ inches.[1] The extreme height of the Harp when being played upon is 4 ft. $7\frac{1}{2}$ in. The length of the shortest string is $1\frac{7}{8}$ inches, the longest $46\frac{1}{2}$ inches.

The constructor of this Harp was content to finish off the junction of the harmonic curve with the box in a series of raised semicircles, and to fashion the angles of the sounding-board and sides, and the angles of the front of the fore-pillar in semicircular mouldings, and left the ornamentation entirely to the decorator.[2]

When the British Association met at Belfast in 1852 a large and important collection of antiquities was exhibited. To this collection, Mr. E. Lindsay of Belfast contributed three harps. One of these was probably the Harp under notice, and in the Descriptive Catalogue, p. 44, it is thus described: "The Harp of O'Neill, one of the last of the old race

[1] It may be remarked that this is an exception to the usual form, all the other specimens being of the same depth at the sides throughout, or deeper at the upper extremity than at the lower termination.

[2] The writer has to thank Mr. A. M'Googan for allowing him to use the photograph of this Harp.

of Irish Harpers, well known in Ulster about the end of the last century (see Bunting's works)." Again in the Appendix, p. 11, the following statement occurs: "Of the three Harps exhibited by Mr. Lindsay, two of them are believed to have belonged to O'Neill and Hempson, men very remarkable in their day, and amongst the last of the genuine Irish Harpers." Mr. E. Lindsay may have been the Edu. Lindse of Lennox, whose name with the date 1804 is painted upon the Harp, or he may have been his son.

It is not known by whom or at what date the Harp was presented to the Belfast Museum, but for many years it was shown in that museum as the Harp of Carolan. It was so known while Mr. Darragh had charge of the museum, and is so described in "Notes of some of the Interesting Objects," and was so pointed out to the writer in 1898. At the Musical Loan Collection in Dublin in 1899, it was exhibited as the Harp of O'Neill, the notice in the Catalogue being copied from that of 1852. In the Ulster Journal of Archæology for January 1901 a statement occurs that it was the Harp of Arthur O'Neill, and had, subsequent to the death of that noted harper, been in the possession of Mr. Edward Lindsay of Belfast, who once gave a performance upon it at a meeting of the Anacreontic Society.[1]

There can be no reasonable doubt that this Harp at one time was in the possession of some person of the name of O'Neill, but there is no proof that that person was Arthur O'Neill, who in the two engraved portraits (probably from the same drawing) is represented as playing upon a *totally different instrument.* It is scarcely likely that the paragraph in the Appendix to the Descriptive Catalogue of 1852, viz., that it was believed to have belonged to O'Neill, would have been printed if it had then been *known* to have been his Harp. And the statement that it was acquired by Mr. Edward Lindsay after O'Neill's death is not likely to be correct, as his death occurred in 1816 and the Harp appears to have been in the possession of a Mr. Edu. Lindse in 1804. It may be remarked that the earliest assertion regarding the former ownership of

[1] It appears from this that the person to whom this Harp belonged before it became the property of the Lindsay family did not part with it on account of its being worthless as a musical instrument. And the fact that there is a tradition that a favourite Harp of Arthur O'Neill was destroyed when the house of the O'Neills of Glenarb was burned, does not strengthen Mr. Lindsay's assertion.

this Harp was made *after* Bunting's coll. of 1840 was published, and that the collection was pointedly referred to. During the last fifteen years of Bunting's residence at Belfast, this Harp was presumably in the possession of the Lindsay family; and, had it previously belonged to *the* Arthur O'Neill Bunting in his coll. of 1840 so frequently refers to, he would most likely have heard of it; but although he has much of interest to relate regarding Arthur O'Neill, he does not notice the Harp. The fact that Mr. Lindsay exhibited a Harp (presumably the drawing-room instrument of the Sheraton period, also in the Belfast Museum) as "stated to be that of Hempson," whose Harp has been at Downhill since his death, does not make his unsupported assertion regarding the former ownership of this Harp acceptable. It is the writer's opinion that unless direct proof is forthcoming, Mr. Lindsay's statement should be received with grave suspicion, or altogether discredited.

THE DOWNHILL HARP

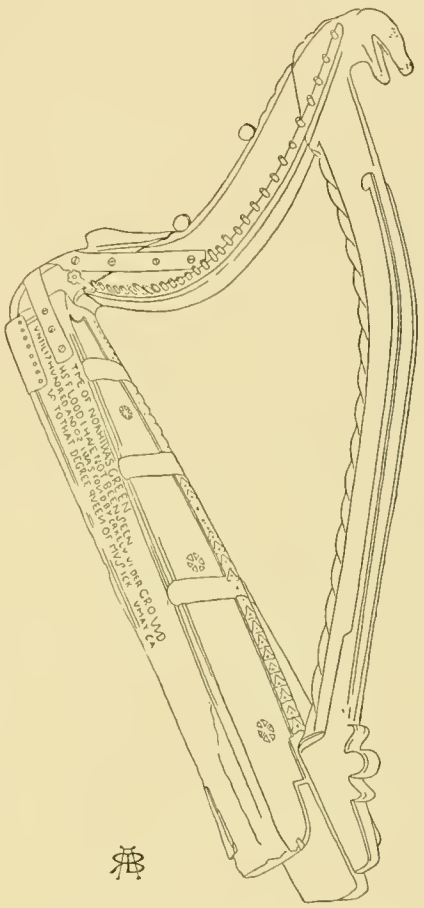
This instrument, which was made by Cormac O'Kelly,[1] has upon the right side of the box, in incised letters, the following inscription (which refers to the bog wood out of which it was constructed):—

"[In the] time of Noah I was green;
[Since] his flood I have not been seen,
Until 17 hundred and 02 I was found
By C. R. Kely underground;
[He raised me] up to that degree,
Queen of Musick [yo]u may ca[ll me]."

The box is cut out of a solid block, the sound-holes are ornamented by hexafoils enclosed in circles (see p. 78). The lower termination of the box is peculiar; the sounding-board leaves the upper portions of the projecting block at right angles, then in semicircular sweeps joins the outer ends of the box. The sounding-board is considerably longer at the sides than at the centre. The thickness of the sounding-board is slightly less than $\frac{1}{4}$ inch. The width at the upper end is 4 inches, and at the lower extremity $12\frac{1}{2}$ inches, the projecting block being $2\frac{1}{2}$ inches wide.

[1] "Of Ballynascreen, in the county of Derry, a district long famous for the construction of such instruments, and for the preservation of ancient Irish melodies in their original purity."—Bunting, coll. 1840, p. 77.

The string-band is raised, and pierced with thirty holes. Most of the metal "shoes of the strings" are in their places. They are of a triangular form, with circular holes in the centre, and have semicircular terminations to the two lower ends pierced for nails (see p. 29). The raised string-band has at the upper end, and on either side, inverted curves, while, at the lower extremity, it is continued on the outside of the lower portion of the fore-pillar, and then forms a raised border to the termination of the sounding-board, and along the angle formed by the sounding-board and sides of the box.



The depth of the box at the upper extremity is 4½ inches, and at the lower termination 3 inches.

The fore-pillar is curved, but the curvature occurs at one place only. There is some ornament in relief where it joins the projecting block; from this junction the T projection is carried up for the greater length. The angles towards the sounding-board have rope mouldings. The fore-pillar, which has been scarcely, if at all, shortened by the tension of the strings, is carried up and forms the bass portion of the harmonic curve, and terminates in front in a head with open jaws which is directed downwards. The harmonic curve has upon the upper portion circles and other ornamentation in relief. The metal bands through which the tuning-pegs pass form single curves, and are pierced with thirty-two holes.[1] Most of the tuning-pegs are preserved. At the treble end the bands

[1] The writer is indebted to W. J. Browne, Esq., Londonderry, who went purposely to Downhill to examine the Harp, for this version of the inscription, which differs somewhat from that printed by Bunting, coll. 1840, p. 76, and for an excellent photograph of the instrument, from which the illustration has been taken, and also to Wm. Jackson, Esq., for measurements and rubbings.

have floral terminations, each with five leaves. On account of the strain and a bad fracture the bands have been broken near the treble.

The measurement from the end of the projecting block to the highest portion of the harmonic curve is 48 inches, the shortest string is $2\frac{3}{4}$ inches, and the longest string 38 inches. This Harp, although not actually made for Denis Hempson, was presumably for the greater portion of his exceptionally long life used by him, and was most probably played upon before Prince Charles Edward at Holyrood in 1745. As Hempson was the last representative of the ancient school of harpers, and as his name has been so associated with this Harp, the following short notice of him is here given :—

Denis a Hampsy or Hempson was born at Craigmore near Garvagh, Londonderry, in 1695. When three years of age he lost his sight, and at twelve commenced to learn the harp from Bridget O'Cahan. He afterwards studied under John C. Garragher, Loughlin Fanning, and Patrick Connor, all of whom belonged to the province of Connaught, which, as he himself said, was "the best part of the kingdom for Irish harpers and for music." When eighteen, that is during the year 1713, three gentlemen who were interested in him presented him with a harp, probably the one already noticed. He travelled through Ireland, and also on two occasions through Scotland. During his last visit to that country in 1745 he played at Holyrood. As already stated, he was the only harper at the Belfast meeting in 1792 who pulled the strings with crooked nails.[1] The Rev. George Sampson, in a letter written 3rd July 1805, when Hempson was 110, states that even at that age he played for him with astonishing justness and taste the three tunes he had played during the first day of the Belfast meeting. He cared little for the music of Carolan, but principally played the really ancient music, and some of it most reluctantly. Bunting states that "it was with the greatest difficulty he was able to procure the old harp music from Hempson. When asked to play the very antique tunes he uniformly replied, 'there was no use in doing so, they were too hard to learn, they revived painful recollections.' In short, he regarded the old music with superstitious veneration, and thought it in some sort a profanation to divulge it to modern ears." It was with the utmost

[1] His method of playing as described by Bunting has been previously noticed.

Engraved from an Original Drawing by E. Scriven.

HEMPSON

THE HARPER OF MAGILLIGAN, COUNTY OF L'DERRY.

reluctance that he was prevailed on to play even the first portion of "Feaghan Gleash," an ancient prelude (p. 121). He would rather, he said, have played any other air, as this recalled the times long past when the harpers were accustomed to play the ancient caoinans or lamentations with their corresponding preludes. The remaining portion of the prelude he solemnly declared he had forgotten. He lived at Magilligan in a cottage which the Earl of Bristol had built for him, and where during the last years of his life he was cared for and visited by the Rev. Sir H. Hervey Bruce, Bart., who on Hempson's death in 1807[1] at the age of 112, had his harp removed to Downhill.[2] It fortunately escaped the destructive fire which consumed so much of that residence, and is now the property of the Right Hon. Sir Henry Hervey Bruce, Bart., of Downhill, Londonderry.

THE BUNWORTH HARP

This Harp was made by John Kelly[3] in 1734 for the Rev. Charles Bunworth, Baltdaniel, rector of Buttevant, County Cork.[4]

In 1826 it was in the possession of Mr. Bunworth's granddaughter, Miss Dillon of Blackrock, near Cork,[5] and afterwards became the property of Mr. Bunworth's great-grandson, Thomas Crofton Croker, author of the Fairy Legends of the South of Ireland, whose mother was a daughter of Croker Dillon of Baltdaniel, County Cork,[6] at which period a drawing was made which was engraved for Mr. and Mrs. S. C. Hall's Ireland, vol. ii.

[1] November 5, 1807. — Ryan's Worthies of Ireland, vol. ii. p. 305.

[2] Bunting, coll. 1840, pp. 73, 74, 75, 76, 83. When Sir Henry visited him for the last time, "he desired to be raised up in bed and the harp placed in his hands. Having struck some notes of a favourite strain, he sank back unable to proceed, taking his last adieu of an instrument which had been a companion, even in his sleeping hours, and was his hourly solace through a life protracted to the longest strain." On the following day this last of the old school of harpers passed away.—Ibid. p. 76. An engraving from a portrait taken when over 100 years of age by E. Scriven for General Hart, which appeared in Bunting's coll. 1809, has been reproduced. The head, which forms the termination of the fore-pillar, has been omitted, probably on account of the size of the canvas.

[3] The district in which John Kelly resided has not been noticed, but he probably belonged to the south of Ireland, as the two harps made by him of which we have illustrations and notices were in the possession of persons who resided in that portion of the Island.

[4] Croker's Fairy Legends, Edn. 1826, p. 197. At the contention or meetings of the bards (poets) of Ireland between the years 1730 and 1750, which were generally held at Bruree, County Limerick, this gentleman was five times chosen umpire or president.—Croker's Sale Catalogue. See Hardiman's Irish Minstrelsy, vol. i. note, p. xxvii.

[5] Croker's Fairy Legends, p. 204.

[6] Dictionary of National Biography.

p. 410.[1] After the death of Mr. Croker the Harp was sold by Messrs. Puttick and Simpson on 22nd December 1854, and was purchased by Thomas Bateman of Lomberdale House, Derbyshire, and placed in his museum. At the disposal of Mr. Bateman's Collection by Messrs. Sotheby, Wilkinson, and Hodge in June 1893 it was No. 292 in the catalogue, and eventually became the property of Rev. F. W. Galpin,[2] and now forms part of his most interesting and valuable collection of musical instruments at Hatfield, Essex.

From Mr. T. Crofton Croker we learn that Mr. Bunworth was known far beyond the limits of the parishes adjacent to his own, not only for his performance upon the Irish Harp, but also for his hospitable reception and entertainment of the harpers who travelled from house to house about the country, who sang his praises to the accompaniment of their harps.[3]

From another writer we learn that "he was greatly distinguished for his patronage and knowledge of Irish music, and that he was a remarkably good performer on the Irish Harp."[4]

Both these writers mention the Harp.

Although this Harp is of a comparatively late make, it is of interest and value, and in some respects differs from the other specimens noticed. It is besides the only known example by John Kelly that has been preserved. That maker perhaps lived in a district where suitable blocks of wood were not easily obtainable ; so, the one selected to be hollowed out for the box being somewhat irregular in form, Kelly appears to have found it necessary to follow the irregularities or bends of the tree. Thus we find near the upper portion of the left side a depression extending for two feet. This depression is $\frac{3}{8}$ inch deep in front and nearly $\frac{1}{2}$ inch deep at the back ; and on the right side near the lower termination a depression extending for 1 foot, which is in front $\frac{1}{4}$ inch deep and $\frac{3}{4}$ inch deep at the back.

[1] It is stated in the Lomberdale House Catalogue that the drawing was by D. Maclise, R.A., who was certainly a friend of Croker's ; but Mr. and Mrs. Hall, who usually notice the illustrators, do not mention by whom the drawing was made. There are also small illustrations in Fairy Legends, Edn. 1898, and in Ancient Musical Instruments (the Galpin Collection) by William Lynd.

[2] Mr. Galpin in the most generous manner permitted the writer not only to photograph this Harp, but also any other of the numerous instruments belonging to him which formed part of the exhibition of musical instruments at the Crystal Palace in 1900.

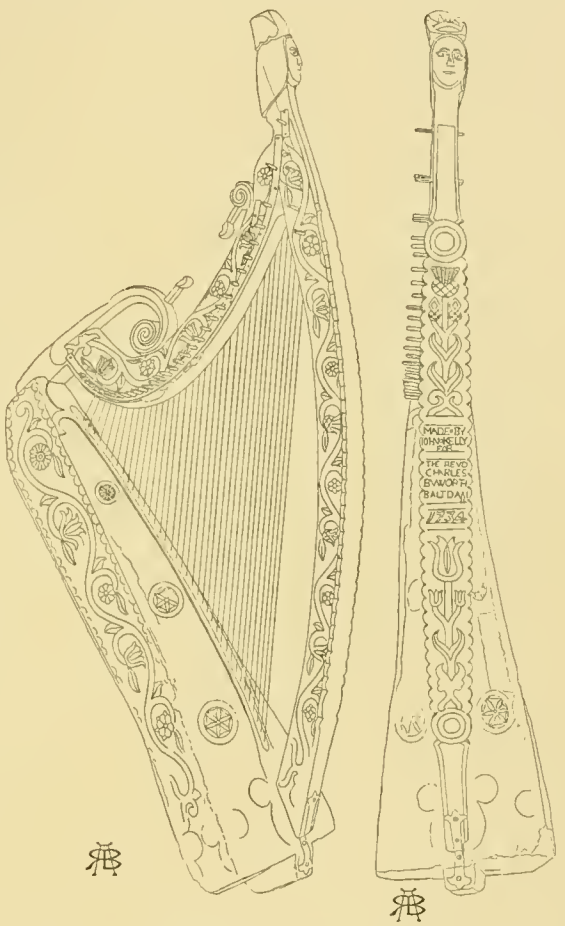
[3] Fairy Legends, Edn. 1826, p. 198.

[4] The Worthies of Ireland, Richard Ryan, p. 228.

THE BUNWORTH HARP

This Harp is well decorated. The ornamentation mainly consists of wavy stems with foliage, from which spring roses, thistles, and lilies—symbolical of England, Scotland, and France—and as the shamrock is not represented, the Harp itself may be accepted as the symbol of Ireland. The patterns are, as a rule, shown by incised lines, and are enriched by colour.

The box is formed out of a solid block. The sounding-board, which is convex both at the upper and lower extremities, has been drawn up in an unusual manner by the tension of the strings, so at the highest portion we find the string-band $2\frac{1}{4}$ in. above the sides of the box. The raised string-band, which is at the upper end $1\frac{1}{2}$ in. wide, and at the lower extremity $2\frac{1}{8}$ in., terminates at the upper end in a fleur-de-lis in relief. This string-band, which ceases to be in relief as it approaches the fore-pillar, is then indicated by incised lines, and terminates in a lily of different form, also shown by incised lines and colour. In place of "shoes of the strings" there are short pieces of thin brass perforated and attached to the string-band. There are no sound-holes. The width of the box at its lower termination is $13\frac{3}{4}$ in., at the first string-hole in the treble $5\frac{1}{2}$ in., and at the upper extremity 4 in. The length of the box, which terminates at either side of the projecting block in straight lines, is $41\frac{3}{4}$ in. The projecting block is only 2 in. in length, and is shaped or cut both from the sounding-board and from the back. An examination of the interior of the lower portion of the box shows that no block of wood has been left above the



projecting block, and that the end of the box is $1\frac{3}{8}$ in. thick. The thickness of the sounding-board has not been ascertained, but it is most probably considerably thicker at the lower extremity than at any other part. The back of the box, which has two circular cavities or sound-holes, is not fitted into the sides, but is attached to them and to the lower end. The depth of the sides at the upper extremity is $5\frac{1}{4}$ in., about the centre $5\frac{1}{8}$ in., and at the lower termination $4\frac{1}{4}$ in. At the upper extremity the back of the box has been cut or shaped, *i.e.* an angular piece has been removed. There is a cavity in the upper portion of the front of the box $\frac{3}{4}$ in. deep; this is carried backwards for $3\frac{1}{2}$ in.

The harmonic curve is fitted into the cavity in the upper portion of the box, after leaving which at a right angle it is straight for some distance before it takes the usual curve. At the treble end it is $3\frac{5}{8}$ in. deep, at the centre $3\frac{1}{2}$ in., and at the bass 3 in. It is rounded above, and is mortised into the fore-pillar in the more modern fashion, and held together by brass bands which form single curves and are pierced for the tuning-pegs. The length of the harmonic curve, to where it joins the fore-pillar, is 31 in. above, in fact, the upper portion of the harmonic curve is pierced and forms a graceful ornament, the centre of which is unfortunately missing, but the roughly cut portions show where the fractures have occurred and where in the centre the scroll ornament joined the harmonic curve.

The fore-pillar is somewhat bent, and is carried up the full height of the instrument, forming the bass portion of the harmonic curve, and terminates in a head, apparently that of a female with a pendent head-dress extending back from the chin, above which is a cushion, on the front of which the coronet of a countess is represented by incised lines. The lower portion of this cushion, at the sides and back, takes the form of a series of semicircles. The fore-pillar, which is not inserted into the projecting block as is usual, joins the sounding-board one inch from the end of the box; it has the T formation the whole length. The greatest width of the T formation in front is $3\frac{3}{4}$ in., the thickness of the outer edge being $\frac{3}{8}$ in. increasing to $\frac{3}{4}$ in., the entire depth of the fore-pillar being 3 in. The width of the upper portion of the fore-pillar is $2\frac{1}{2}$ in., from the middle to the lower end $\frac{3}{4}$ in., at the back $\frac{7}{8}$ in. The length of the fore-pillar is 5 ft. 3 in. The total height of the instrument is 5 ft. $6\frac{1}{2}$ in.

The bands through which the tuning-pegs pass form single curves, and are pierced for thirty-three tuning-pegs; the length of the shortest string is $3\frac{3}{8}$ in., that of the string attached to the last tuning-peg in the bands is 40 in. Besides the tuning-pegs in the bands there are four in the upper portion of the fore-pillar—the length of the string from the uppermost of these is $44\frac{1}{4}$ in., that from the second $41\frac{1}{2}$ in., that from the third $39\frac{1}{4}$ in., and that from the fourth or lowest $38\frac{1}{4}$ in. Most of the tuning-pegs are old and are ornamented; the strings are modern. The last string-hole in the bass is 3 inches from the fore-pillar and 8 inches from the end of the box. The first string hole in the treble is $3\frac{7}{8}$ inches from the junction of the harmonic curve and the box.

The ornamentation of the box is indicated by incised lines and colour, the ground being chocolate, the other tints mainly sober red and white. The lily at the lower termination of the string-band is repeated at either side of the lower extremity of the sounding-board. There are six ornaments in place of sound-holes. These are shown by incised lines, and are painted red and white; in form they are hexafoils inclosed in circles, the hexafoil terminations being joined by inverted semicircles. On either side of the sounding-board there is a border in colour terminating in the half lily ornamentation before referred to, the other half of each lily being represented upon the sides of the box. From each of these half lily ornaments, and running along the edge nearest to the angle formed by the sides of the box, are borders indicated by a series of incised semicircles; these borders are carried round the upper ends of the sides of the box and along the lower portion of the sides. Within the spaces surrounded by these bands the rose, thistle, and lily are represented on the left side by incised lines and coloured sober red. The rose and lily alone are represented upon the right side, and are variegated in colour.

The front of the fore-pillar beneath the female head already noticed has the sides straight for some distance, then a large circle with two inner circles, below which the sides represent for a considerable portion of the entire length a series of semicircles, and larger circles with two inner circles and straight sides terminate the fore-pillar. The ornamentation between the upper and lower circles is shown by incised lines. In the centre the following occurs: "Made by John Kelly for the

Rev. Charles Bunworth, Baltdaniel, 1734"; above which is a thistle and beneath a lily, both being well represented. On the left side of the fore-pillar and behind the T formation the rose, thistle, and lily occur, while on the right side the rose, thistle, and lily also appear. The back of the fore-pillar is without ornament.

Upon the left side of the harmonic curve the rose, thistle, and lily appear, while on the right side the rose and lily only are represented.

The harmonic curve and the fore-pillar are attached to the box by iron straps, each having at their extremities fleur-de-lis ornaments; these straps, which are nicely fitted and attached by screw-nails, are probably modern.

The Harp has not the appearance of having been much used; that is, the angles formed by the sounding-board and sides are not rounded off or worn away as they would be had they been subjected to constant friction from the wrists or arms. The original keys do not show signs of wear. Upon the left side of the sounding-board a piece has been added, and upon the left side of the box two pieces have been let in. If these are not the work of John Kelly the ornamentation has been well reproduced. The Harp is much worm-eaten, and as it is painted the wood used in its construction has not been ascertained.

THE HOLLYBROOK HARP

This Harp is unlike any of those already described, and is the only known specimen of considerable antiquity the box of which is not cut out of a solid block. It is probable that logs of bog sallow were not obtainable within easy reach,[1] and the difficulty of transporting a suitable block from a distance was so great, that the artificer was forced, in place of constructing the box of the instrument in the accustomed manner, to build or construct it out of several pieces. It appears that he was aware of the usual form and followed it. The lower portion of the box, for instance, shows what was intended to represent a stunted projecting block, on either side of which the sounding-board terminates in curves. Again the grain of the wood of the sounding-board runs along the strings, and the sides of the box are deeper

[1] There are no bogs along the low-lying portions of Wicklow or the neighbouring county of Dublin. Bogs do occur in Wicklow, but upon the high ground where willow would not grow.

THE HOLLYBROOK HARP

at the upper extremity than at the lower termination. As the artificer has shown great ingenuity in the construction of the box, the following probable method adopted by him may perhaps interest the reader. A block 2 in. long was first prepared, two curved pieces of wood $\frac{1}{2}$ in. thick were attached to it at $1\frac{1}{8}$ in. from the termination. To the outer portion of these curved pieces of wood the sides of the box were attached (Fig. I.). A block of wood 1 in. thick to which the sides were attached formed the upper termination of the box. A portion of this block, wedge-shaped in form, protruded from the termination of the box; to this the harmonic curve was fitted (Fig. II.). The framework of the box being thus constructed, it was probably placed upon a plank of suitable wood, perhaps rather more than an inch thick; lines were then drawn indicating the outer and inner sides and ends of the frame and the projecting block. The outside portions of this board were then cut away so as to allow the inner portion to be inserted. The sound-holes were then made and the metal string-band attached, and the exterior of the sounding-board formed convex across the strings. And finally, the inner portion of the sounding-board was hollowed into the form of a flattened arch. The sounding-board being securely fastened to the sides, ends, and projecting block mouldings, the section representing a segment of a circle was attached so as to cover all the joinings (see section, Fig. III.), and the back covered in by a board. It is clear that this Harp was not intended to rest upon the lower termination of the box, for there are two holes in the outer portions of the curved pieces of wood into which pegs or supports were screwed; the worms of the screws are distinctly visible (Fig. I.). The sounding-board, the grain of which runs along the strings, has been slightly raised by the tension of the strings. In thickness it is $\frac{1}{4}$ in., and in it are six circular sound-holes, 1 in. in diameter. There is no raised string-band, but in place of the "shoes of the strings" there is a metal band $\frac{3}{4}$ in. wide, extending from the fore-arm to the harmonic curve. This band is pierced for thirty-eight strings, the holes being $\frac{1}{8}$ in. at the surface and $\frac{1}{16}$ in. next the wood. This metal string-band is certainly old, it is fastened by nails and is fairly strong, but not

Fig. I.

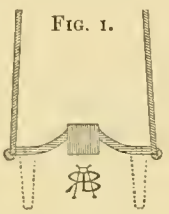
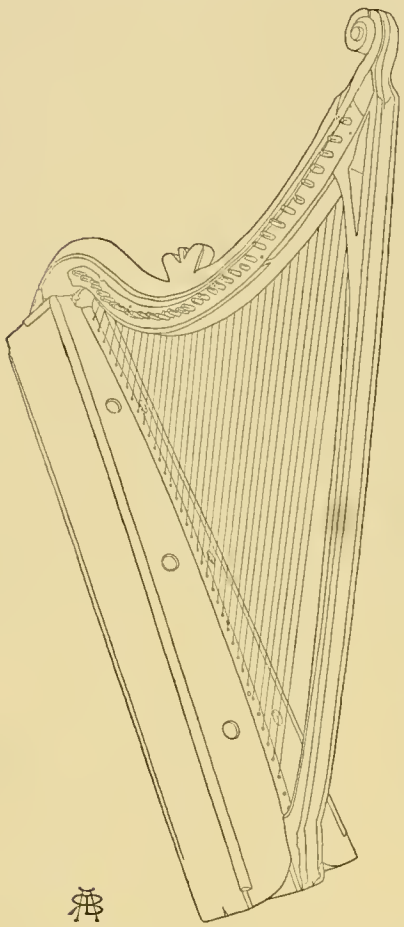


Fig. II.

Fig. III.

thick, and would not interfere much with the vibration; it, however, did not answer the purpose intended, as the sounding-board is badly split for some length along the string-holes. The raised string-bands to be found upon the older Harps appear better to have withstood the tension of the strings than this metal band fastened as it is by ordinary nails. The sounding-board is $4\frac{1}{2}$ in. broad at the upper extremity, and $9\frac{1}{2}$ in. broad at the lower termination. The length of the box is 37 in.; the sides are $5\frac{3}{8}$ in. deep at the upper extremity, and $4\frac{1}{2}$ in. deep at the lower termination. In the board now covering the back of the box there is a large cavity. The board is badly fitted and may not be that originally supplied. As there are six sound-holes through which the instrument could be re-strung, a cavity at the back was unnecessary. All the portions of the box are most carefully put together, and, if when constructed and decorated there was no cavity at the back, it must have been difficult to trace the several joinings.

Fig. iv.



That portion of the block at the upper termination of the box, to which the harmonic curve is attached, does not rise from the centre of the box (Fig. ii.), the measurement on the left side being $1\frac{5}{8}$ in., while that on the right side of it is $1\frac{1}{8}$ in. This arrangement allows the strings to be more perpendicular than they otherwise would be. The bands through which the tuning-pegs pass are iron, and form single curves. They are pierced for thirty-nine tuning-pegs, some of which are plain, while others show two forms of ornamentation, both old. The length of the shortest string is $2\frac{3}{8}$ in., that of the longest string is 37 in. The strings at present on the Harp are all brass, of the same gauge, and are modern. The upper portion of the harmonic curve is rounded, and

has a moulding on either side. About the centre there is a rude representation of a crown in relief. The fore-pillar is remarkable: it springs from that portion of the sounding-board which covers the projecting block. It is almost straight, and joins the harmonic curve in the more modern fashion, the upper termination being curved backwards in the form of a scroll. Near to the junction with the harmonic curve there is a perforation in the form of a triangle. This is an unusual feature. There is no T formation, but the section shows the form of a stunted Y, which is one of considerable strength (Fig. v.).[1] The extreme height of the instrument unsupported by pegs is 4 ft. $1\frac{1}{4}$ in.; the greatest width is 2 ft. $2\frac{1}{2}$ in.

Fig. v.

This Harp is painted and decorated. The colour foundation, sober red, is varied by splashes of rich brown, or dark brownish green. Upon this foundation the designs are traced. These designs are in gold, outlined in black, black lines being added when necessary to increase the effect. The Harp had originally not been varnished, so the greater portion of the gold had disappeared before varnish was applied; but upon that portion least likely to have been subjected to friction, that in the under side of the harmonic curve, the ornamentation is distinct. The ornamentation may be described as an attempt to represent a Chinese design. Upon the left and right sides of the box there are foliaceous patterns. Upon the front of the fore-pillar there appears to have been a foliaceous pattern, and a foliaceous pattern fairly distinct is also to be seen upon the lower side of the harmonic curve. The sounding-board received more attention from the decorative artist than the other portions of the instrument. At the lower termination and upon the left side there is an arrangement of leaves and fruit, while upon the right side an arrangement of leaves and flowers is fairly distinct. Between the second and third sound-holes, and upon the left side, a bird with long, straight neck and head, apparently an ostrich, is distinctly visible; while upon the right side a bird with a long, waving neck can be traced. Between the first and second sound-holes, and on the left side, a figure of a man with a hat, very Chinese in form, is distinctly seen; while upon the right

[1] When preparing the drawing of this Harp, the writer found it impossible to do more than indicate the outline of the fore-pillar. The section, Fig. v., is reduced from a full-sized drawing. In front the measurement is $2\frac{1}{8}$ in., from front to back $1\frac{3}{8}$ in., the circumference being 6 inches.

side there is the figure of a man, very indistinct, and, above, an eagle. Between the upper termination of the box and the first sound-holes on both sides, there are foliaceous designs. The Harp shows signs of having been considerably used.

It is not known how long this Harp has been at Hollybrook. It is supposed to date from 1720, and is old enough, and is believed to have been the Harp of a former proprietor, Robert Adair, "so famous in a number of songs in Scotland and Ireland," as M. de Latocnaye, who visited Hollybrook in 1796, informs us.[1] The author of the words of the song, Robin Adair, so happily wedded to the ever fresh and beautiful melody, Eileen Aroon,[2] is not known. They were sung by Braham at his benefit in 1811, and may have been old at that period. Much has been written about them, but no definite statement can be made.

Robert Adair of Hollybrook was the ancestor of the present possessor of the Harp, Sir Robert Adair Hodson, Bart., of Hollybrook, County Wicklow, where it is still preserved, who has kindly allowed it to be photographed for the purpose of illustrating this work.[3]

Of this Harp a half-tone block illustration from a photograph appeared in The Leisure Hour for January 1901. It is to be regretted that this illustration fails to show the triangular perforation of the fore-pillar, the most distinctive feature of the instrument.

A HARP BY JOHN EGAN

This instrument, believed to have been the first made by this noted maker, is deserving of notice, as it is perhaps the most interesting of the more modern specimens. Egan, when constructing this Harp, must have had an ancient Harp before him, the form of which he followed with slight variations.

"John Egan, No. 25 Dawson Street, 1809," is engraved upon one of the metal bands through which the tuning-pegs pass, and upon the sounding-board there is an inscription in German text, some of which is now

[1] There is no similar statement regarding any other Robert Adair, and as De Latocnaye visited Hollybrook, he presumably got his information upon the spot.—Leisure Hour, January 1901.

[2] Petrie, in O'Curry's Lectures, vol. iii. p. 298; Hardiman's Irish Minstrelsy.

[3] The writer is indebted to Lady Hodson for allowing him to examine this Harp, and to Miss Hodson for drawings, measurements, and descriptions of the instrument.

indistinct, but a transcript was made many years since, and attached to the back of the Harp, of which the following is a copy :—

"The Harp once made at your command,
With ancient song, shall charm the land;
While each young and poor Orphan boy
From your high bounty finds employ;
May kindliness sweet peace prolong,
And glad inspire the dance and song."

In 1809 the Harp Society was started in Dublin, the first Belfast Harp Society, which was instituted in 1807, being at the time in a flourishing state. This instrument may have been the first made by Egan for either of those institutions.

The box of this Harp, which is built up or constructed of several pieces, is flat at the sides, and has a projecting block $5\frac{1}{2}$ in. long. The lower portion of the box takes the form of semicircular curves at either side of the projecting block. The sounding-board, the grain of which runs across the strings, has no sound-holes. It is $37\frac{1}{2}$ in. long, $4\frac{1}{2}$ in. broad at the upper extremity, and $11\frac{1}{2}$ in. broad at the lower termination. It has a fairly wide and deep string-band, pierced for thirty-six strings, with wire protections above each hole. The sides of the box are 36 in. long both at the front and at the back. The depth at the upper extremity is 3 in.; $2\frac{1}{2}$ in. lower it is $3\frac{3}{8}$ in., and at the lower termination $4\frac{5}{8}$ in. Here Egan no doubt altered the form. Almost all the ancient harps that are extant have the sides of the box the same depth throughout, or deeper at the upper than at the lower extremity.[1] The projecting block, which is formed of two pieces, is 4 in. deep.

The fore-pillar, which is without the T formation, is slightly curved, is perfectly plain, and is formed out of one piece of wood. The lower portion is inserted into the projecting block, while the upper extremity is turned backwards, and is formed into a representation of the neck and head of an eagle. This neck and head have been added. There is no indication of the original form of the upper portion of the fore-pillar, but it may have been a scroll. The length from the end of the projecting block to the present termination of the fore-pillar is $53\frac{1}{2}$ in.; the length of the fore-pillar, from where it joins the sounding-board, is $45\frac{3}{4}$ in.

[1] The Belfast Museum Harp is an exception.

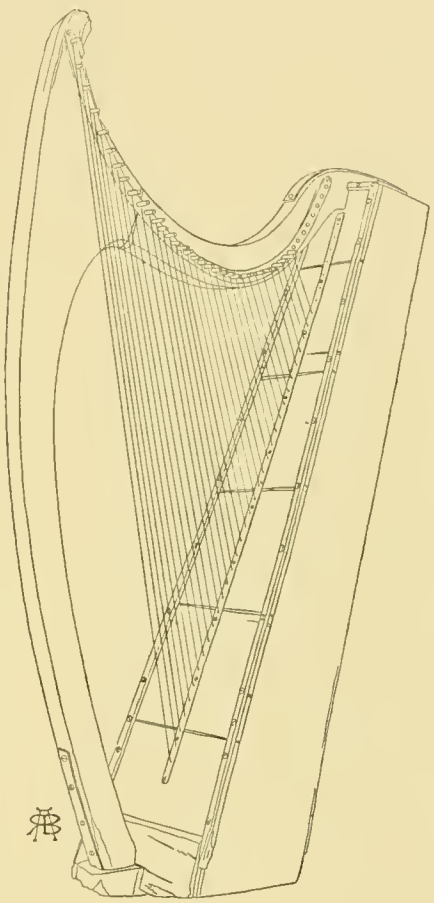
The harmonic curve rises from the centre of the termination of the box; it then takes a curve towards the right as in the modern harps. It is of one piece of wood and joins the fore-pillar in the more modern fashion, and is furnished with two metal bands forming single curves; these are pierced for thirty-six pegs, all of which are in their places and are slightly ornamented in imitation of those upon more ancient specimens. These pegs do not extend far upon the left side. There are no nuts or straining-pins. The shortest string is $2\frac{1}{8}$ in., the longest is $39\frac{1}{2}$ in. The greatest width of the instrument is 26 in. The length from the end of the projecting block to the upper portion of the harmonic curve after it leaves the box is 46 in. The fore-pillar has not been bent towards the left, nor has the sounding-board been drawn up by the tension of the strings. There is a large cavity at the back of the box. The instrument, which does not show much signs of wear, is in form much superior to the harps supplied by Egan to the second Belfast Harp Society. From a MS. statement on the back of the box we learn that this instrument was played upon at the "Liberator's" chairing as M.P. for Dublin in 1832. This Harp is in the possession of E. W. Hennell, Esq., who has most obligingly allowed the writer to examine and measure it.

HARP AT SOUTH KENSINGTON

In the Victoria and Albert Museum there is a Harp, which was presented in 1872 by the Ven. Archdeacon Saurin [1] as having belonged to a celebrated harper, whose name, unfortunately, was not noted. The box of this instrument, which is built up or constructed out of several pieces, differs in form from that of the older specimens, the sides being deeper at the lower termination than at the upper extremity. The sides of the box are cut at acute angles from the sounding-board at the lower termination so as to form a stand. The sounding-board is $\frac{3}{8}$ in. thick and is fastened to the upper portion of the sides of the box, having along the edges narrow pieces of wood $\frac{1}{4}$ in. deep. The width at the lower termination is $11\frac{1}{2}$ in., and at the upper extremity $5\frac{1}{8}$ in.

[1] Probably the gentleman of the same name of Seagoe, County Armagh, who contributed to the collection of antiquities exhibited at Belfast in 1852. This Harp was not one of the exhibits; it may not have been in the Archdeacon's possession at that period.

The grain of the wood runs across the strings. There are no sound-holes, but there are cavities at the back of the box. Attached to the sounding-board there is a narrow but strong iron band pierced with forty-one holes for strings. Of these holes two in the treble and one in the bass are over the solid wood, leaving thirty-eight holes that could be used for strings.



The construction of this Harp shows the artificer to have had considerable ingenuity. At the lower termination of the box a block $1\frac{1}{2}$ in. deep is inserted. A portion of this block projects $2\frac{5}{8}$ in. in front; into this projection the end of the fore-pillar is inserted. Within the upper portion of the box there is a block 4 in. deep; into this block the harmonic curve is inserted, not in the centre but considerably nearer to the right side than to the left; that is the harmonic curve, which is $1\frac{1}{2}$ in. wide, is $1\frac{1}{8}$ in. from the right side, and $2\frac{3}{4}$ in. from the left side. The harmonic curve is inserted in the block from the front to the back of the box, the depth of the insertion being $1\frac{7}{8}$ in. At the lower termination the projection into which the fore-pillar is inserted is $2\frac{3}{4}$ in. from the right side and $4\frac{7}{8}$ in. from the left side. This arrangement allows the strings to be more perpendicular than they otherwise would have been. The length of the box in front is 48 in., but at the back only 46 in. The sides at the lower termination are $8\frac{1}{8}$ in. deep, while at the upper extremity they are $6\frac{1}{8}$ in. deep. The back, which is $\frac{3}{16}$ in. thick, is nailed to the sides and ends.

The fore-pillar is curved; there is no T formation, but it has in front a fairly deep moulding. At the lower termination it is $1\frac{5}{8}$ in. wide; somewhat higher it is $1\frac{1}{2}$ in. wide, and continues of that width to the upper

extremity, when it takes a backward curve and terminates in a scroll, most of which has disappeared, but a portion is visible upon the right side. The extreme height is 4 ft. $3\frac{5}{8}$ in.

The harmonic curve where it joins the box is $2\frac{3}{4}$ in. deep, afterwards $2\frac{1}{2}$ in. deep, and is 25 in. in length from the sounding-board. It is formed in the more modern fashion, and joins the fore-pillar nearer to the box than is usual. The extreme width of the instrument is $31\frac{1}{2}$ in. The metal bands through which the tuning-pegs pass form single curves, and are pierced for forty-one tuning-pegs. There are no nuts or straining-pegs.

As stated, the instrument has on the sounding-board thirty-eight serviceable string-holes. Supposing thirty-eight to have been the number, the shortest string would be $2\frac{3}{4}$ in. and the longest $42\frac{1}{2}$ in. There are five holes in the treble without strings. Passing these, there are seventeen strings of steel wire, all of which gauge C, 1st oct. The first of these seventeen strings measures $4\frac{1}{2}$ in., and the seventeenth measures $16\frac{1}{2}$ in. The eighteenth string, which is of brass, measures $17\frac{5}{8}$ in., the gauge being between D and E, 4th oct. The following eight strings, including the twenty-sixth, are of the same gauge as the eighteenth. The twenty-seventh string gauges D, 4th oct.; the twenty-eighth string, between D and E, 4th oct.; the twenty-ninth, between E and F, 4th oct.; the thirtieth, between D and E, 4th oct.; the thirty-first and thirty-second, between E and F, 4th oct. The thirty-third is missing.

This Harp is neatly made, but is not painted or decorated. It is not worn at the sides of the box, as it would have been had it been much used; and as it was presented to the museum as late as 1872, the strings may not be correct. It is a genuine, but late, specimen, and in form somewhat resembles the instrument Arthur O'Neill is represented as playing upon, but it is quite evident it is not that instrument. It is stated that the sounding-board of this Harp is of Swiss pine, but it resembles common deal. The wood used could not have been seasoned when placed upon the instrument. It is badly shrunk and cracked in seven different places. The remainder of the instrument is of beechwood and is much worm-eaten.

THE CHARLEMONT HARP

A Harp of a late period, but of some interest, is in the possession of Professor Glover, of Dublin. It formerly belonged to Mary, Countess of Charlemont, wife of the Volunteer Earl. The Harp is green, and relieved by gilding; the fore-pillar, which is straight and fluted, is surmounted by a coronet and scarlet cap. There are only twenty-eight strings. The height of the fore-pillar is 3 ft. 10 in.[1]

Two other wire-strung Harps of a somewhat later period may be seen in the Belfast and Dublin Museums. The first is of the Sheraton period, and is of little consequence. It is probably the Harp which was exhibited at Belfast in 1852 by Mr. E. Lindsay as "stated to be that of Hempson," but the instrument belonging to that harper has already been noticed as preserved at Downhill. The second, which was sold to the Royal Irish Academy as the Harp of Carolan, is a fraud, and, as Petrie remarks, is "wholly unworthy of a place in the great museum in which it is deposited."

The three last mentioned Harps are drawing-room instruments. Many such were doubtless constructed towards the close of the eighteenth century, when ladies still played the Irish Harp.

BELFAST SOCIETY HARPS

The Harps made for the second Belfast Harp Society, Dr. Petrie states, as far as he was aware, were all made by Egan, the eminent Dublin Harp-maker. One of these, which has been noticed (p. 52) and is represented on the frontispiece, is 5 ft. 1 in. in height. The box, or more correctly speaking, the body, has a rounded back similar to that of a modern Pedal-Harp, and, like that instrument, the four sound-holes are also placed at the back. Those portions of the sides to which the sounding-board is attached are curved, and give a longitudinal curve to the sounding-board. The sounding-board, which has the grain across the strings, has a raised string band and wire guards above the string-holes. Shamrocks painted green are distributed over a large portion of the surface, and also the Royal Arms and the following inscription upon it painted in red:—"Manufactured for the

[1] Communicated by T. H. Longfield, Esq.

Belfast Irish Harp Society, No. 1933, By Egan, Dublin, Harp Maker to His Majesty George IV. and the Royal Family."

The width of the sounding-board at the lower termination is $15\frac{1}{2}$ in., and at the upper extremity $3\frac{1}{4}$ in. The length is 4 ft. $1\frac{1}{4}$ in. On the inner side the sounding-board is strengthened, not only by a string-band, but by two pieces of wood, attached longitudinally between the string-band and the sides. These extend almost the full length. The harmonic curve is constructed out of a number of pieces of wood carefully joined. There are two complete pieces; one of these is in the centre and the other at the right side. Between these, and on the left side, are several pieces joined together. There are nuts or straining-pegs for the strings, but the metal bands, through which upon the ancient Harps the tuning-pegs pass, not being required for a harmonic curve so constructed, are wanting. This portion of the instrument is, however, further strengthened and supported by an iron band which extends the entire length along the under side, to which it is attached by screw-nails. The fore-pillar, which is slightly curved, is without the T formation, but is formed of two pieces joined together. This has not had the effect of resisting the tension of the strings, so the upper portion of the fore-pillar leans somewhat towards the left. There are thirty-seven strings; the shortest is $2\frac{5}{8}$ in. and the longest 4 ft. $5\frac{3}{4}$ in. When purchased in Dublin this Harp had a number of strings or portions of strings attached to it. There were, counting missing strings, twenty-one of steel and sixteen of brass wire. Some of the strings were of an incorrect gauge. The following appears to have been the original gauge:—

1st string,	$2\frac{5}{8}$ in. long,	Steel,	Gauge	B, 1st.	Oct.
20th ,,	16 ,,				
21st ,,	$17\frac{3}{8}$,,	,,	,,	E, 2nd	,,
22nd ,,	$19\frac{1}{8}$,,	Brass,	,,	D, 3rd	,,
26th ,,	$28\frac{1}{2}$,,				
27th ,,	$31\frac{1}{4}$,,	,,	,,	C, 3rd	,,
31st ,,	$42\frac{1}{4}$,,				
23rd ,,	$44\frac{3}{8}$,,	,,	,,	B, 3rd	,,
37th ,,	$53\frac{3}{4}$,,				

It is interesting to note that upon ancient Harps, the boxes of which

were formed out of solid blocks, when the tension of the strings drew the sounding-board upwards, the highest portion of the curve was usually near the centre string, whereas upon this specimen the treble alone has been affected by the tension, the curvature occurring between the first and twenty-fourth strings, and is highest at the ninth string. Dr. Petrie truly remarks that Egan's instruments have little of the beauty of the ancient Harps, and have "nothing about them to remind us of the loved Harp of other days." Still, it is unlikely any harper would be dissatisfied with the tone of the specimen described.

Another of these Harps, that which had been played upon by a young harper, M'Loughlin (one of the Belfast scholars) when seated in front of O'Connell on the triumphal car on which he passed through the city of Dublin, in 1829, after the passing of the Emancipation Act, became the property of Dr. Petrie in the following year.

HARP IN THE NATIONAL MUSEUM, EDINBURGH

This instrument was formerly the property of Mr. John Bell, a native of Scotland, who moved to Ireland early in life, and resided at Dungannon, and by whom it was exhibited at Belfast in 1852, and is described in the Catalogue, p. 7, as "the Harp of O'Kelly restored." In the Appendix, p. 11, there is the following statement:—"The Clarshach, or Harp of O'Kelly, was presented by Mr. Kelly of Barleyfields, near Dundalk, to Mr. Peter Collins, a well-known violinist. It fell into the possession of the present owner in 1812." While residing in Dungannon, Mr. Bell made an important collection of antiquities, which, on his return to Scotland, he brought with him, and such objects as were considered of value were purchased by Government in 1867, a few years before his death, and are now in the National Museum, Edinburgh.

This Harp, stated to be the Harp of O'Kelly restored, appears to be to a considerable extent a reproduction of Hempson's Harp at Downhill, which was made by Cormac O'Kelly, but is very inferior to that instrument. It is probable that Mr. Kelly of Barleyfields, perhaps a connection of Cormac, wished to possess a copy of a genuine O'Kelly Harp, and had one made. If he was familiar with the genuine O'Kelly he could scarcely

have been pleased with the copy. Mr. Collins then became its possessor. The date, 1812, at which period it is stated to have become the property of Mr. Bell, is most likely a printer's error, as that gentleman died about 1870. As stated before, there can scarcely be a reasonable doubt that this Harp is a bad copy of the O'Kelly Harp at Downhill. Both the Harps have the head termination of the fore-pillar, almost similar terminations of the lower portion of the box, similar ornamentation over the sound-holes, and similar terminations to the upper portion of the sounding-board.[1] The box of the Edinburgh instrument is cut out of a solid block. The Harp has been strung, but shows no signs of having been used. It is comparatively modern, and would probably not be here noticed had it not been illustrated in Drummond's Scottish Weapons, a work of importance; but as it has been illustrated in that work, the following measurements are given. From the upper portion of the treble termination of the harmonic curve to the end of the projecting block, 44½ in. From the back of the box to the front of the serpent's (?) head, 32½ in. Length of box, 38½ in. Width of sounding-board at the upper extremity, 4⅜ in., at the lower termination, 10½ in. Thickness of sounding-board at the lower sound-holes, $\frac{5}{16}$ in., at the upper sound-hole, ⅜ in. There are six sound-holes. The sounding-board is convex throughout—rising at the lower end 1 in., at the centre 1⅛ in., at the thirteenth string-hole ⅞ in., and at the upper extremity ⅜ in. The sides of the box form straight lines. The depth at the upper extremity is 4½ in., at the centre 4¼ in., and at the lower termination 3⅞ in. The length from the end of the projecting block to the highest portion of the harmonic curve is about 51 in. The raised string-band is pierced for thirty-four strings. The string-holes have triangular pieces of brass —the "shoes of the strings." These are without ornamentation, and are attached at each angle by nails. The metal bands through which the tuning-pegs pass are in the form of single curves and have each thirty-four holes, in which are thirty-four pegs. As this instrument was made, and the strings probably supplied, at a period when the Irish Harp was in use, the following gauge measurements, etc., may be of value :—

[1] The person who made this Harp was presumably familiar with the Belfast Museum Harp.

1st string, $2\frac{7}{8}$ in. long,	}	Steel, Gauge G, 1st Oct.
13th ,, $10\frac{1}{2}$,,		
14th ,, $11\frac{3}{8}$,,		Missing.
15th ,, $12\frac{3}{8}$,,		Steel, Gauge D, 2nd ,,
16th ,, $13\frac{1}{2}$,,	}	Brass, ,, D, 3rd ,,
28th ,, $31\frac{3}{8}$,,		
29th ,, $33\frac{1}{8}$,,	}	,, ,, C, 4th ,,
34th ,, $41\frac{1}{2}$,,		

At the sale, in March 1900, of the antiquities which had belonged to the late Dr. Fraser, what was stated to be a seventeenth century Irish peasant's Harp, of carved and painted wood, was disposed of. The purchaser of the Harp has informed the writer that it has twenty-six string-holes and twenty-six holes for tuning-pegs. The box is built up or constructed of several pieces. The fore-pillar is curved, but has no T formation. The date ascribed is not likely to be correct. This Harp was described, and an illustration exhibited, at a meeting of the Royal Irish Academy in May 1879.

MISSING SPECIMENS

Dr. Petrie tells us that for many years an aged harper periodically visited Castle Bellew, County Galway, and that Mr. and Mrs. Bellew were struck by the very ancient appearance of his Harp. It was small and simply ornamented, and had attached to the front of the fore-pillar a brass plate, on which was engraved the name of the maker and the date 1509. The harper had always declared his intention of bequeathing his Harp to his entertainers; but a summer came during which he failed to appear, his Harp was not forwarded to his friends, and was never heard of again. If Mr. Bellew's statement regarding the date[1] is correct, this Harp was of importance as a link; for between the Trinity College Harp and the Dalway we have no specimen, and do not know what change there may have been in the form of the instrument during upwards of two centuries. Perhaps this ancient Harp may be hid away in some lumber-room of a country-house, and may yet be brought to light.

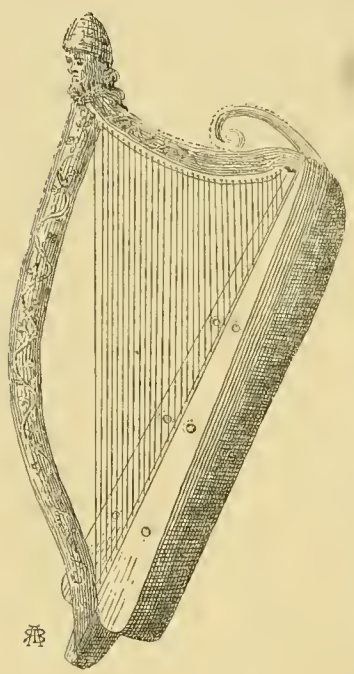
[1] The date is probably incorrect. Supposing it to have been always strung and played upon, two hundred and fifty or three hundred years would be a long time for the sounding-board of a wire-strung Harp to withstand the tension of the strings. The small Harps, although the sounding-boards have become curved, appear to have withstood the tension better than the larger instruments.

MAGENNIS HARP

Another Harp, which had been made for Captain Art Magennis, of the County Down, about 1725, Dr. Petrie (who had seen and examined it) states to have been of moderate size, about four feet in height, and a singularly beautiful instrument, decorated in a style which, were it not for the inscription attached to it, might be supposed to belong to an earlier period. The inscription was in the Irish language and characters, written upon parchment, and placed under glass, upon the sounding-board. Dr. Petrie endeavoured to trace this Harp, but failed to do so.[1]

HARP BY JOHN KELLY

The Harp illustrated in Walker's Irish Bards, and incorrectly reproduced in Ledwich's Antiquities of Ireland, was five feet in height; had thirty-three strings, and was supposed to have been made of red sallow. The engraving represents a harp with six sound-holes. The sounding-board terminates in semicircular curves on either side of the projecting block. The fore-pillar, which is curved, has foliaceous decoration, and is surmounted by a carved head with flowing hair and beard. Foliaceous decoration similar to that upon the fore-pillar appears upon the harmonic curve. From an inscription upon the Harp we learn that it was "made by John Kelly in 1726." The drawing from which the engraving was made was by William Ousley, Esq., of Limerick; and the Harp in Walker's time (1786) was in the possession of Mr. Jonathan Hehir of that city.[2] Petrie was unable to state who the possessor of this instrument was when he prepared his notices of Irish Harps, and nothing is known by the writer concerning it.



[1] O'Curry's Lectures, vol. iii. p. 296. Near the old church of Clondnff, County Down, there is a monumental stone, with arms, in memory of Captain Arthur Magenis of Cabrah, who died in 1737, and his wife, Catherin Magenis, *alias* Hall, who had predeceased him in 1713.—Ulster Journal of Archæology, January 1901, p. 63.

[2] Walker's Irish Bards, additional notes, pp. 1-163. Petrie in O'Curry's Lectures, vol. iii. p. 295.

HARP OF ARTHUR O'NEILL

The Harp which belonged to this noted performer is not known to be extant, but a drawing representing him in the act of playing was engraved in outline for Bunting's collection 1809, and is here reproduced.

It is difficult from so small an illustration to come to any definite conclusion as to the formation of the instrument, but the box may certainly have been constructed out of several pieces. For instance, the side shown is not so deep at the upper extremity as it is at the lower termination, where, it may be remarked, it is shaped so as to form a stand. Supposing the engraving to correctly represent O'Neill's Harp, the box resembles that of the South Kensington specimen, but in the engraving no block appears into which the fore-pillar is inserted. The junction of the fore-pillar and the sounding-board is somewhat similar to that already shown upon the Hollybrook Harp. The fore-pillar is curved, and at the upper extremity is bent backwards and terminates in a scroll. The junction of the fore-pillar and the harmonic curve is not indicated, nor are the bands through which the tuning-pegs pass; but the pegs, of which there are thirty-four, take the line of a single curve. The sounding-board has no sound-holes, but there is a string-band, and thirty-three strings are shown.

It is clear that the Harp in the Victoria and Albert Museum is not the instrument represented in the engraving. The writer understands that there is a larger engraving of O'Neill and his Harp, and that the instrument represented has the scroll termination to the fore-pillar. There is a tradition that a favourite harp of O'Neill was destroyed when the house of the O'Neills of Glenarb was burned; if that

is so, a new Harp would have been required, which may account for O'Neill being represented as playing upon what must have been a comparatively modern instrument. A small and reversed engraving of O'Neill may be seen in Bunting's collection of 1840, but for some unknown reason the engraver represented a kind of composite Harp, the junction of the fore-pillar and harmonic curve being of the ancient form, and that of the fore-pillar and box being modern.

In the Ulster Journal of Archæology for January 1901 there is an etching representing Arthur O'Neill playing upon a Harp. This illustration has been reproduced in the Irish Rosary for June 1901, and the writer thinks it desirable that it should be noticed.

The etcher's representation of the harper is good, but it is not stated what engraving he had before him when the plate was executed. It may, however, be remarked that the illustration is presumably a copy of a copy, and the etcher may not be responsible for certain errors which appear upon that portion of the plate where the Harp is represented. It may also be noticed that the Harp at the period had usually thirty strings, and Arthur O'Neill is not likely to have possessed an instrument with only twenty-six strings, also that he could not have played upon a Harp with twenty-six strained strings and only twenty-five tuning-pegs. The etching shows no wooden or metal string-band upon the sounding-board, and no "shoes of the strings" are indicated; further, the metal band through which the tuning-pegs pass is not likely to be correctly represented at the bass termination. It may also be remarked that if the line of the back of the Harp and that of the right side of the sounding-board are continued the box of the Harp will be found to have a most unusual depth at the lower termination.

It must be understood that when the writer points out what appear to him to be defects, that these may have been represented upon the illustration the etcher had before him and have been faithfully copied by him, but when noticing an illustration of a Harp which as far as we know is not extant, it is desirable that such portions of the work as are apparently inaccurate should be pointed out. The drawing of the small outline engraving (reproduced) is fairly good. The statement that the Harp in the Belfast Museum belonged to Arthur O'Neill has already been noticed, pp. 86-88, and it is unnecessary to refer to it here.

Arthur O'Neill was born at Drumnaslad near Dungannon in the County of Tyrone in 1734. He lost his sight by an accident when two years of age, and studied under Owen Keenan, a harper of note, and also under his distinguished namesake, Hugh O'Neill. At the age of fifteen he began to play as a professional, and when nineteen he had travelled through the four provinces and made the acquaintance of the chief families of Irish and English descent. Upon the establishment of the Belfast Harp Society in 1807 he was unanimously elected as the resident master. His memoirs, written by Bunting from dictation, were largely used by that writer, but are not known to be extant. O'Neill was proud of his descent, and had the right hand, the crest of his clan, engraved upon his coat buttons. Hardiman states that he always expected and received an extraordinary degree of attention on account of the antiquity and respectability of his tribe. He generally sat at table with the gentlemen he visited, and once at a public dinner at Belfast when Lord —— presided, his lordship made a kind of apology to O'Neill, and expressed regret at his being seated so low at the board. "Oh! my lord," answered the harper, "apology is quite unnecessary, for wherever an O'Neill sits, there is the head of the table." [1]

After the collapse of the Harp Society, O'Neill retired to his native country,[2] and died at Maydown in the County of Armagh late in October or early in November 1816. A notice in the Belfast News-Letter states that he was ninety years of age, also that "his performance upon the Harp was unrivalled, and that he adhered tenaciously to the genuine style and simple taste of the Irish musical compositions, rejecting with disdain the corrupt ornament with which it has been loaded by modern performers." O'Neill was buried at Eglish near Dungannon, but there is no stone to mark the spot.[3]

CASTLE CALDWELL HARP

During October 1834 Dr. O'Donovan visited Castle Caldwell, Fermanagh, where he examined and prepared a short Catalogue of the

[1] Irish Minstrelsy, vol. ii. note, p. 412.

[2] Bunting, coll. 1840.

[3] Ulster Journal of Archæology, January 1901. A notice also appears in Richard Ryan's Worthies of Ireland, vol. ii. p. 459, which was most probably taken from the Belfast News-Letter. Bunting's statement that he died in 1818 is evidently incorrect.—Coll. 1840, pp. 80, 81.

Irish Antiquities then in the Museum. In this catalogue, under the heading No. 4, we find, "The Harp of an old minstrel of the name of O'Neill, famous in Ulster before the time of Carolan: it is 4 feet 5 inches high, and of a very graceful shape: it had 32 strings."[1]

We next hear of this Harp in 1852, when it and other objects of interest were exhibited by J. C. Bloomfield, Esq., of Castle Caldwell, and formed part of the large and important collection of antiquities which were on view in Belfast during the autumn of that year; and in the Descriptive Catalogue, p. 44, it is noticed as "the Harp of the O'Neills."[2] The writer has endeavoured to trace this Harp, but without success. The Castle Caldwell collection of antiquities was disposed of many years since, and the Harp may have been parted with at the same time.[3]

This terminates the list, as far as the writer is aware, of such Harps as are known to be preserved or are missing. It is singularly meagre. The loss of all but three of the splendidly decorated instruments constructed during the early portion of the seventeenth century or prior to that period may to a large extent have been caused by bands of barbarous marauders[4] who, Dr. Lynch tells us, in many places vented their vandal fury on every harp which they met with and broke it to pieces—but later on harps were again made and were numerous, for we know from Hempson that at the commencement of the eighteenth century "women as well as men were taught the Irish Harp in the best families, and every old Irish family had harps in plenty."[5] Also from O'Halloran that "in every house was one or two harps, free to travellers, who were the more caressed the more they excelled in music." Crofton Croker states that during the same period almost every one played on the Irish Harp, that is, the accomplishment was as common as pianoforte playing during the early portion of the following century.[6]

[1] Ordnance Survey MSS. of Ireland. Fermanagh Letters, Royal Irish Academy Library.

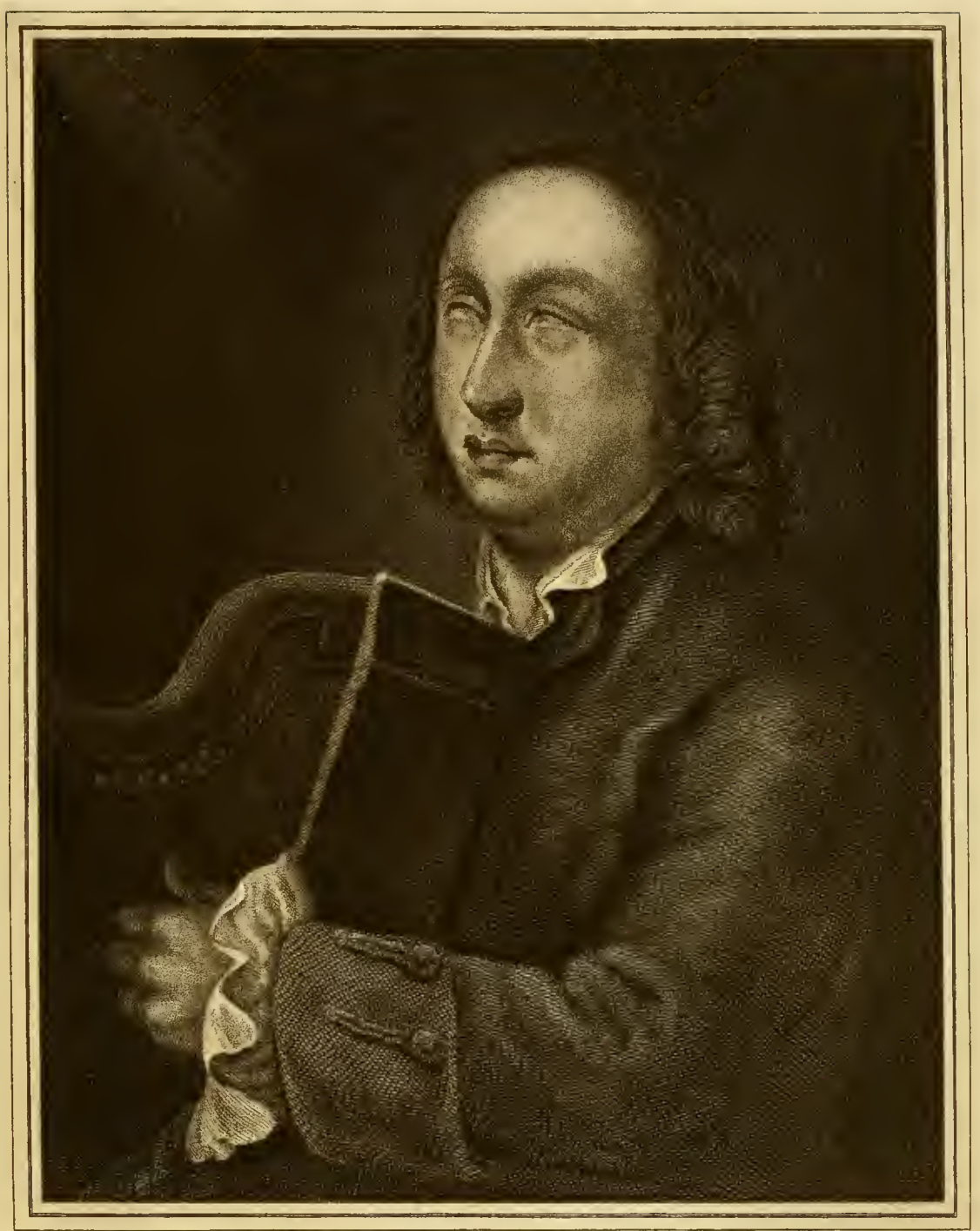
[2] It is clear that this is not the O'Neill Harp, now the property of the Royal Irish Academy, already noticed (see p. 82), as that Harp, part of Major Sirr's Collection, was disposed of in 1841.

[3] Communicated by Thomas Plunkett, Esq., of Enniskillen. Mr. Plunkett visited the late Mr. Bloomfield on several occasions, but never heard him mention "the Harp of the O'Neills." The writer understands that the near relatives of the late Mr. J. C. Bloomfield recollect the Harp as part of the Castle Caldwell collection, but do not know its previous history. The collection appears to have been removed to Dublin, where it was probably disposed of.—Communicated by Hugh Allingham, Esq., of Ballyshannon.

[4] Whom Dr. Lynch's editor supposes to have been Cromwell's soldiers.

[5] Bunting, coll. 1840, p. 74.

[6] Kerry Pastoral, p. 16.



From a Painting in the Poſſeſſion of Mr Hardiman Author of the History of Galway. *J. Martyn. Sculp.t Dublin.*

CAROLAN,

The Celebrated Irish Bard.

To His Excellency the D. Marquis Wellesley, K.G.

LORD LIEUTENANT of IRELAND &c. &c.

This Print (by Permiſſion) is most respectfully Inscribed

by his most Obedient Servant

John Mar[illegible]

Published as the Act directs Nov.r 12.th 1822. by J. Martyn 24 Lower Ormond Quay Dublin

The ravages of wood-worms, the carelessness of servants, and the destruction of property during the disturbances of 1798, followed by the sale of estates and the breaking-up of homes after the disastrous years of 1846-47 and '48, would account for the disappearance of many, but it is to be hoped that some of real interest may still be preserved, and may be brought to light.

SPECIMENS KNOWN TO HAVE BEEN DESTROYED

CAROLAN'S HARP

Regarding this Harp we have two distinct statements: one that Carolan's son carried it with him to London,[1] the other that it had been preserved by the MacDermot Roe at Alderford, Roscommon, and that it had been burned by the servants of the house.[2] Of these statements there can be no doubt that the latter is correct, as the present MacDermot Roe has obligingly informed the writer that he had heard from a lady, a near relative,[3] that when on a visit to Alderford early in life she had been shown the charred remains of a Harp which was said to have belonged to Carolan.[4]

In 1720 a portrait of Carolan was painted for the Very Rev. Charles Massey, Dean of Limerick. This portrait was supposed by Dr. Petrie to have been by Johann Van Der Hagen, a distinguished Dutch artist who visited Ireland about that period. The portrait was painted upon copper about eight inches by six inches, and was preserved in the Massey family until the death of General Massey at Paris in 1780, when it was brought back to Ireland. In 1809 it was sold to Walter Cox, who presented it to Thomas Finn of Carlow.[5] In 1840 it was in the possession of the late Sir Henry Marsh, Bart.[6] It cannot now be traced.

During the time it was in the possession of Mr. Finn, James Hardiman states that he had an accurate copy made of it. The copy, not the

[1] Walker, Appendix, p. 98.

[2] Dr. Petrie in O'Curry's Lectures, vol. iii. p. 297.

[3] The late Madam De Mamiel.

[4] Carolan's silver punch-bowl, upon which his name was engraved, was also preserved at Alderford. It disappeared suddenly many years since, and although every inquiry was made it could not be traced. The writer, by giving publicity to this fact, hopes that at some time it may be restored to its proper owner. Carolan's chair, which is in good preservation, is the only relic of the minstrel now at Alderford. The writer has to thank the present MacDermot Roe for these particulars.

[5] Hardiman's Irish Minstrelsy, vol. i. p. lxi.

[6] Bunting's coll. 1840, p. 72.

original, was engraved in 1822 by John Martyn and again about 1830 by J. Rogers. In 1840 Bunting published a very small wood engraving which he stated was from the original picture. All these engravings show a portion of Carolan's Harp. The original artist was probably not familiar with the Irish Harp, and either he or the copyist blundered, and it appears that either one or other of the engravers blundered also. That being so, it is difficult to arrive at a satisfactory conclusion as to the construction of the instrument. The three engravings represent the strings as they certainly could not have been upon the Harp, and the engravings differ as to the number of the strings. The two large engravings show the same form of box, while upon the woodcut much more of the sounding-board is visible. At first sight the box would appear to have been constructed of several pieces, but as the Harp was probably the one Carolan possessed in 1691 when he began to visit country houses, it may not have been so formed. The Harp already noticed as number 2 in the collection of the Royal Irish Academy has the harmonic curve sunk in the centre of the upper portion of the box, and the Bunworth Harp is constructed in a similar manner, so the artist may have meant to represent this peculiarity.[1] The Bunworth instrument has the harmonic curve springing from the box at almost a right angle, and it continues as a straight line for some distance. This peculiarity is very distinctly represented in the large engravings of Carolan.

Both Walker and Bunting state that Carolan was not a remarkable Harp player. This is not surprising, as we learn from Hardiman that he did not begin to play the instrument until he was seventeen; but although not a noted performer,[2] he was not only a distinguished composer, but a poet and singer of some note. Many of his songs, and also the melodies he composed and to which they were sung, have been preserved, but numbers have unfortunately been lost. That his music was extremely popular during the eighteenth century is undoubted. One harper who performed at Belfast in 1792 and had never been in his company, or been taught by any one who had had an opportunity of imitating him, had acquired upwards of one hundred of his melodies, which he then asserted constituted an inconsiderable portion of them.[3]

[1] See also the John Kelly Harp (p. 110).

[2] Walker, Appendix, p. 69.

[3] Bunting, coll. 1796, p. 3.

Bunting states that Carolan did not teach the Harp to any one except his son, who had no musical genius, and that, as far as was known, none of his compositions were committed to writing until several years after his death, and it appeared possible that nine-tenths of the whole had been irreparably lost.[1]

Thurlough O'Carolan was born at Nobber, Westmeath, in 1670, and died at Alderford House, Roscommon, on the 25th March 1738. The wake, which lasted for four days, was attended by an immense concourse of people, and the Harp, which was in general use at the period, "was heard in every direction."[2] Carolan, the last composer who wrote for the Irish Harp, was interred near the church of Kilronan. All that is known about him has been noticed by Walker, Bunting, Hardiman, and Conran, so it is unnecessary to repeat the statements made by these writers.

In 1784 it was proposed that a concert should be held in the Rotunda, Dublin, in commemoration of Carolan,[3] and although the suggestion was not then followed up, a musical commemoration was held in the Rotunda in 1809, when the programme mainly consisted of the minstrel's most popular pieces, and so many were desirous of being present, that it was found necessary to repeat the concert within the week.[4] Carolan is stated to have had one son, who taught the Irish Harp in London, and who, before his departure, published by subscription in 1747 a collection of his father's melodies, omitting some of the best pieces. This collection without the preface was republished by John Lee in 1780[5] and another edition, but not from the same plates, was published by Hume, 34 College Green, about 1810, and a fourth by Broderip and Wilkinson.[6] Many of Carolan's best pieces may be found in Ancient Music of Ireland, by Edward Bunting, colls. 1796, 1809, 1840.

[1] Hardiman states that he is supposed to have composed upwards of two hundred musical pieces, vol. i. p. lvi. From Walker we learn that he composed several pieces of sacred music, which were deemed excellent. "On Easter-day (says Mr. O'Conor) I heard him play his composition at Mass." He called the piece Gloria in Excelsis Deo, and he sang that hymn in Irish verses as he played. At the Lord's Prayer he stopped; and after the priest ended it, he sang again, and played a piece which he denominated the Resurrection. His enthusiasm of devotion affected the whole congregation." Walker, Appendix, p. 91.

[2] Hardiman's Irish Minstrelsy, vol. i. p. lxv.

[3] Walker, Appendix, p. 66.

[4] Hardiman, vol. i. p. lxviii.

[5] Walker, Appendix, p. 98.

[6] Catalogue of Musical Loan Exhibition, 1899.

THE BUNWORTH COLLECTION

The Rev. Charles Bunworth of Baltdaniel, County Cork, and Rector of Buttevant, whose Harp has already been noticed, was most kind and hospitable to the harpers who went the round of country houses during the middle of the eighteenth century. One by one these minstrels died off, leaving to their old friend and entertainer the Harps they had played upon for so long, and at the time of Mr. Bunworth's death about 1770 there were fifteen of these Harps deposited in the loft of the granary. Unfortunately the family removed to Cork for a temporary change, and before their return the whole of the fifteen Harps, no doubt many of them extremely interesting and valuable specimens, were broken up for firewood by the servant who had been left in charge of the house;[1] so, by the stupidity of one individual more genuine Irish Harps were destroyed than are now known to be extant! Mr. Bunworth, besides being a fine performer upon the Harp, had an extensive knowledge of Irish music. He is not known to have left notes of the Harp music with which he was so familiar, but if any such collection was made by him it would be most valuable now.

THE LIMERICK HARP

One of the most valuable of the Harps extant at the commencement of the nineteenth century was found about 1805 in the bog of Drawling near Limerick, upon the property of Sir Richard Harte. It was, when discovered, twelve feet under the surface, was made of red sallow, and had three brass strings and several tuning-pegs attached to it. It was about thirty inches long and ten broad, and was totally different in construction from the instrument in use at the commencement of the nineteenth century, so it probably resembled the Trinity College Harp. From Sir Richard Harte it passed to Dr. O'Halloran, on whose death it was thrown into a lumber-room, from whence it was removed by a servant and used as firewood.[2]

[1] The Worthies of Ireland, Charles Ryan, p. 228; Croker's Fairy Legends, Edn. 1828, pp. 189, 199.

[2] Bunting, coll. 1809, note, p. 26; coll. 1840, note, p. 20.

Dr. Petrie supposed this Harp to have been not less than one thousand years old, but this supposition was grounded solely upon the fact of its having been found twelve spits or spadings below the surface.[1] In an interesting paper, the late Sir Robert Christison, Bart., when referring to the causes and sometimes comparatively rapid growth of peat-bogs, and the unwisdom of accepting the depth at which objects of interest may be found as evidence of great antiquity, remarks: "There ought therefore to be an end for the present to all inferences of extreme antiquity for objects of human workmanship, merely because found at the bottom of peat-mosses previously undisturbed. It would probably indeed be, in most instances, safer to say that the antiquity of such objects gives some insight into the age of the superincumbent peat, than that any peat-field presents in itself any such characters of age as will prove antiquity in the objects found under it."[2] As no critical examination by competent persons was made of the Limerick Harp, and no drawing preserved, it is not safe to accept the age ascribed by Dr. Petrie to this most interesting find. But if we cannot accept the conclusion that kindly Irishman and distinguished antiquary arrived at, we may, as he did, "still indulge the hope that the bogs, which have preserved for us so many interesting remains, may still conserve and present to us a specimen" of the ancient Irish Harp.[3]

ADDENDA

THE following interesting note, which appeared during 1806 in The Wild Irish Girl by Sydney Owenson (afterwards Lady Morgan), has recently come to the writer's notice:—

"As the modern Irish Harp is described in a letter I have just received from a very eminent modern Irish bard, Mr. O'Neil, I beg leave to quote the passage which relates to it:—'My harp has thirty-six strings of four kinds of wire, increasing in strength from

[1] O'Curry's Lectures, vol. iii. p. 291.

[2] Proceedings of the Society of Antiquaries of Scotland, 1880-81, p. 170.

[3] A fragment which seems to have been the harmonic curve of a very small Harp has recently been found in the Cannogue of Carncoagh, County Antrim, and is illustrated in the Journal of the Royal Society of Antiquaries of Ireland, 30th June 1897, p. 114. The fragment is 13 in. long and 1¾ in. broad, and has 13 peg-holes. At a meeting of the Kilkenny Archæological Society, held upon the 8th July 1863, a photograph of a portion of an ancient Irish Harp was exhibited by Arthur Gerald Geoghegan, Esq., Londonderry. The Harp is stated to have been found at the bottom of a bog at Taughboyne, Co. Donegal. The woodwork crumbled to dust, but a fragment shown by the photograph, and described by Mr. Geoghegan as "the iron framework of the Clairseach," was then in his possession. The writer is indebted to W. J. Browne, Esq., Londonderry, for endeavouring to trace this fragment.

treble to bass: your method of tuning yours[1] (by octaves and fifths) is perfectly correct; but a change of key, or half tones, can only be effected by the tuning-hammer. I remember in this neighbourhood fifteen ladies proficients on the Irish Harp; two in particular excelled, a Mrs. Bailly and a Mrs. Hermar;[2] but all are now dead; so is Rose Mooney (a professional bardess), who was likewise celebrated. Fanning I knew, and thought well of his performance.'"

This letter would be most valuable had O'Neil mentioned the notes to which he tuned the thirty-six strings, and also the number of steel strings which were upon his harp. The Belfast Museum instrument, which has thirty-six tuning-pegs, as already stated, was apparently the property of "Edu Lindse" in 1804,[3] and consequently is not likely to be the instrument possessed by O'Neil in 1806.

MUSIC

The scale and tuning of the Irish Harp with thirty strings during the eighteenth century will be found upon p. 38, from which it appears there was no F in the lower bass when the instrument was tuned in the natural key called "Leath Glass" (the key of G), but when the instrument was to be tuned to the Falling string or high bass key called "Teadleaguidhe" (the key of C), the harper could, if the melody required it, tune the E string in the lower bass to F, the sharp F's throughout the instrument being lowered a semitone. It appears from this, that when the sharp F's were used, there was no F in the lower bass, and when the sharp F's were lowered a semitone there might be either E or F in the lower bass, but that these two notes could not occur in the same melody, also that there could not be an accidental in either treble or bass.

The writer has examined several collections of harmonised Irish music, and in all of these impossible harp notes occur more or less frequently. As the melodies in Bunting's three collections[4] were to a large extent noted from the playing of harpers, and as the copyright has expired, the writer has selected from them and others some specimens for illustration, from which a few impossible notes have been omitted. These melodies, as harmonised, may not be true to their scales, but as reproduced they could be played upon the wire-strung Irish Harp with thirty strings, and that is of the first importance.

[1] The Harp here referred to was purchased by Miss Owenson from Egan in 1805. She performed upon it in Lady Cork's drawing-room in 1806. It was probably strung with gut, as during the latter year she wrote to Walker and O'Neil for information regarding the wire-strung instrument.

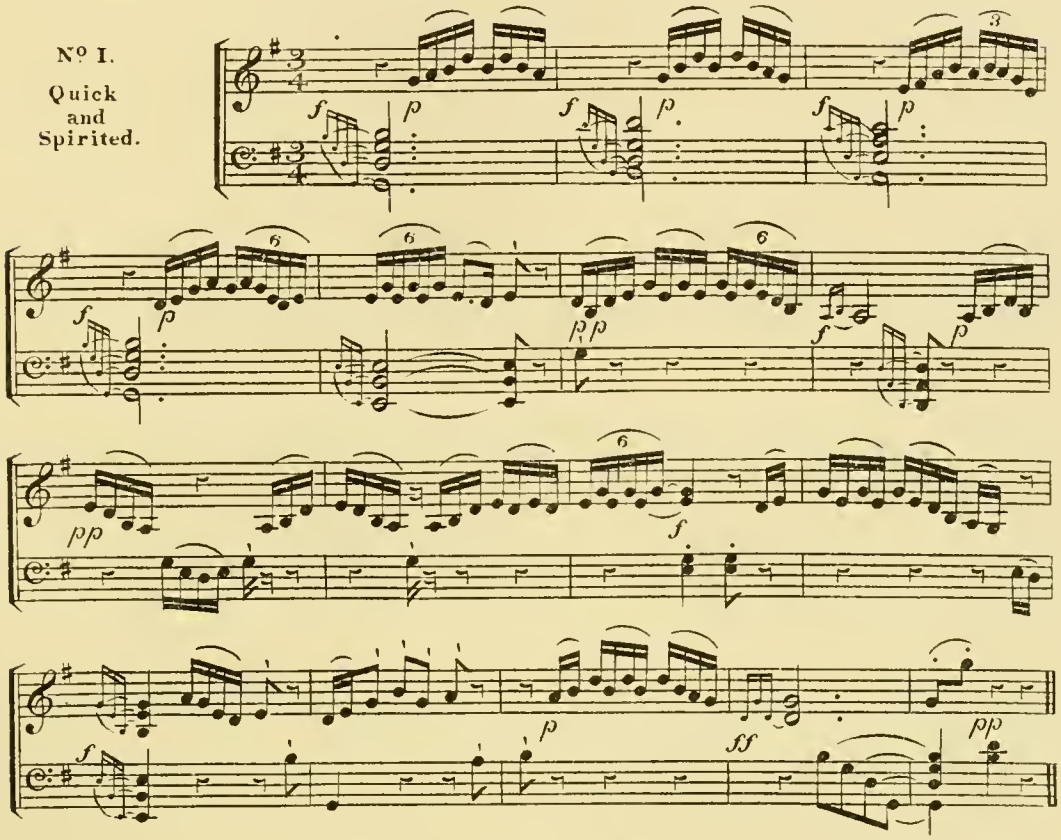
[2] Lady Morgan's grandmother, Mrs. MacOwen (Owenson), whose maiden name was Sydney Crofton Bell, also a noted performer, was known as "Clasagh na Valla," The Harp of the Valley.

[3] See pp. 87, 88, 111, 112.

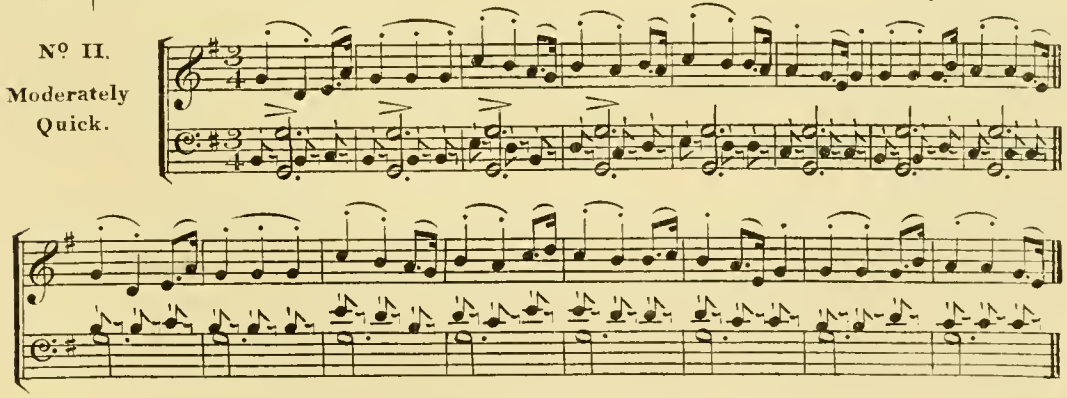
[4] Bunting's Coll. I. appeared in 1796, Coll. II. in 1809, and Coll. III. in 1840.

FEAGHAN GELEASH—or TRY IF IT IS IN TUNE.

An ancient Prelude for the Harp, as performed by Hempson.—*See* p. 91.

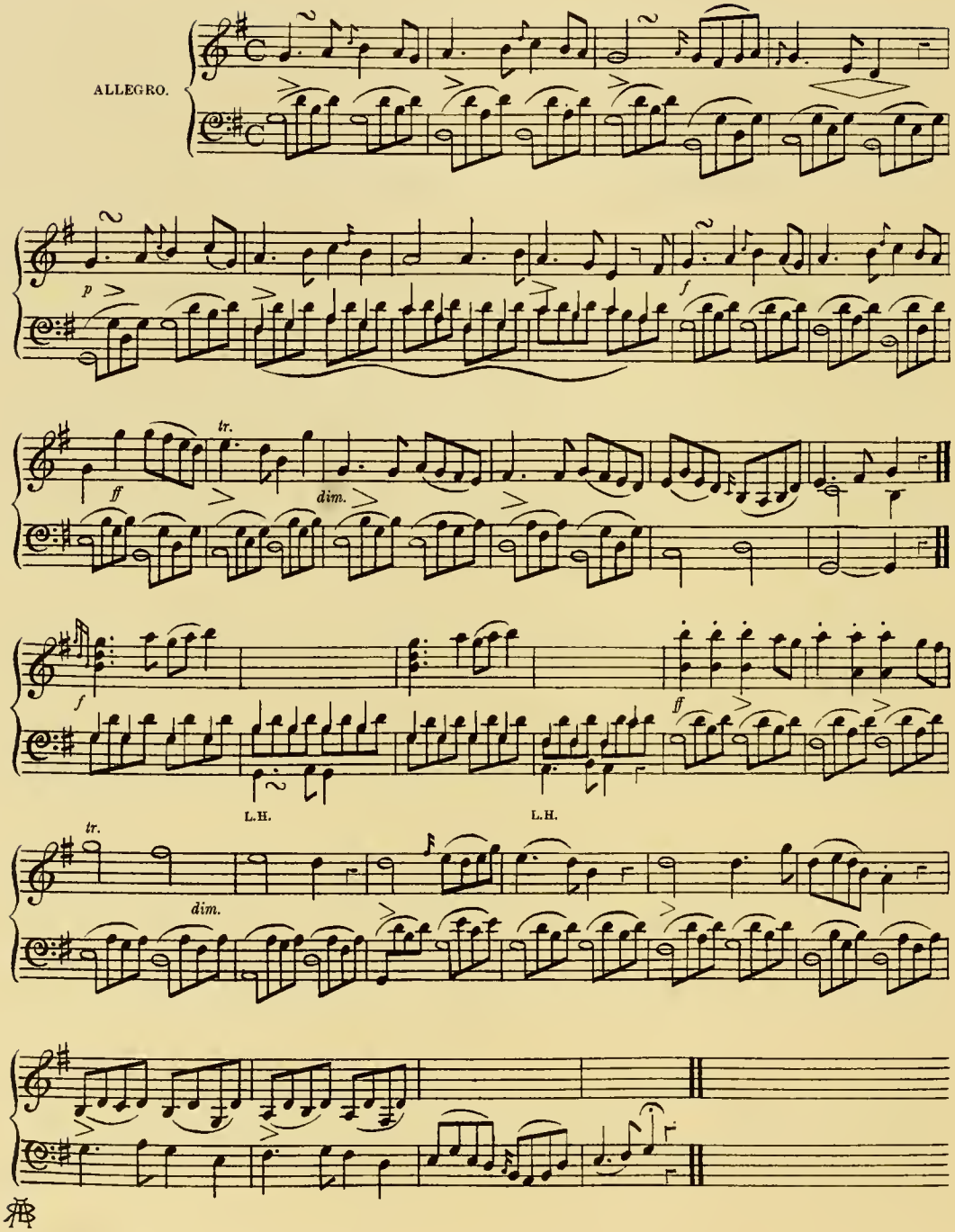
Mael: ♩ = 100 — Pen: 12 Inches. BUNTING, COLL. III.

LAMENTATION OF DIERDRE FOR THE SONS OF USNEACH.

Mael: ♩ = 96 — Pen: 14 Inches. Very Ancient.

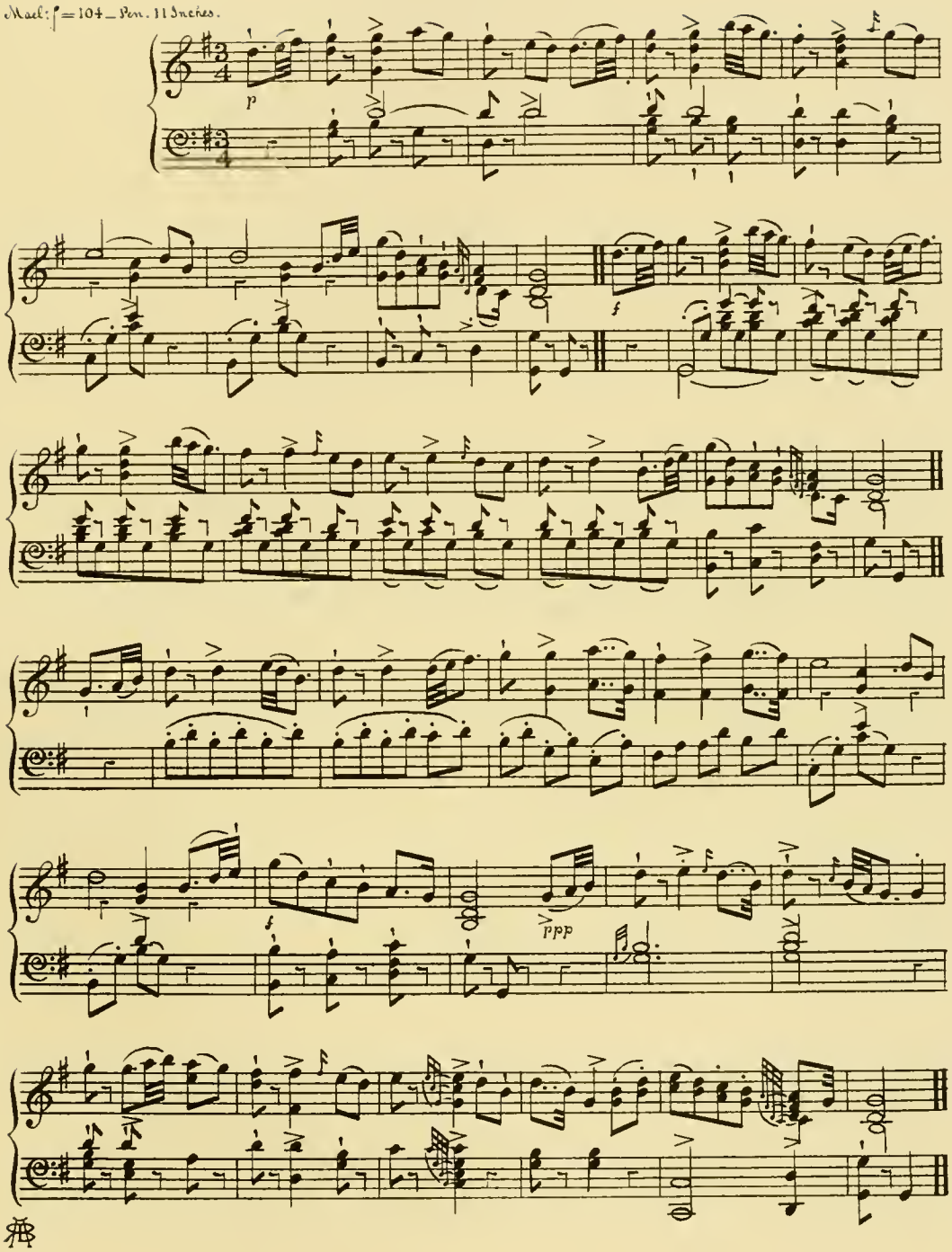


The Air repeated to each Stanza of the Poem.

A LESSON FOR THE HARP. BUNTING, COLL. II.



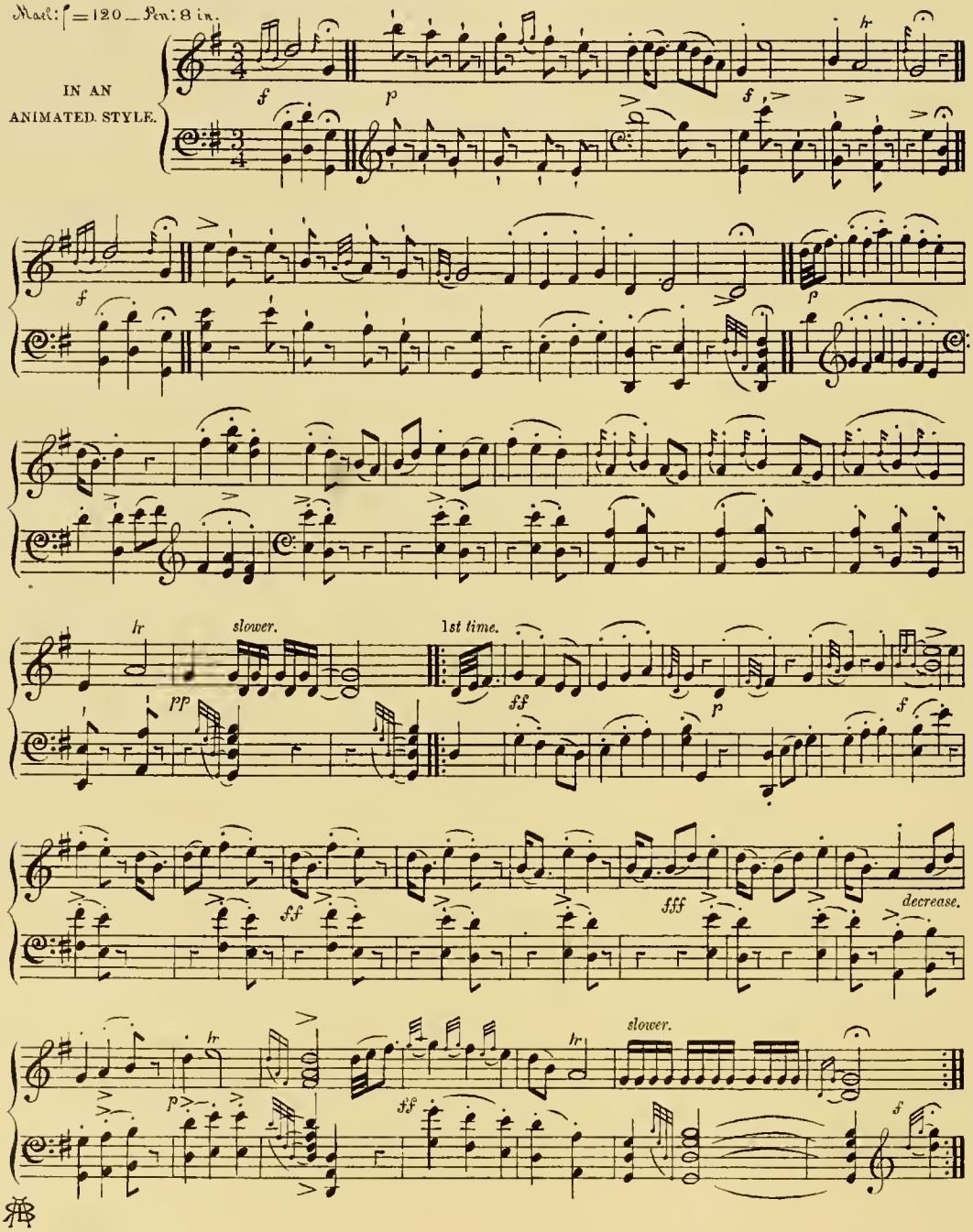
COULIN. BUNTING, COLL. III.

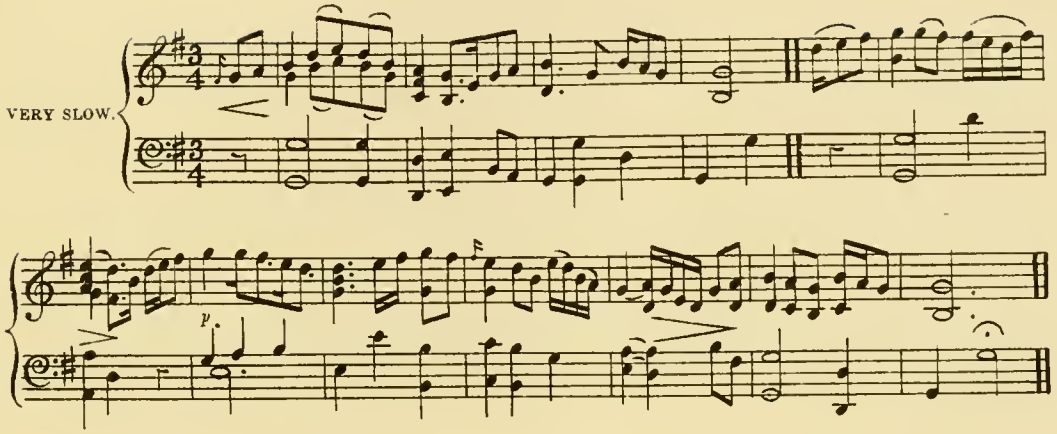


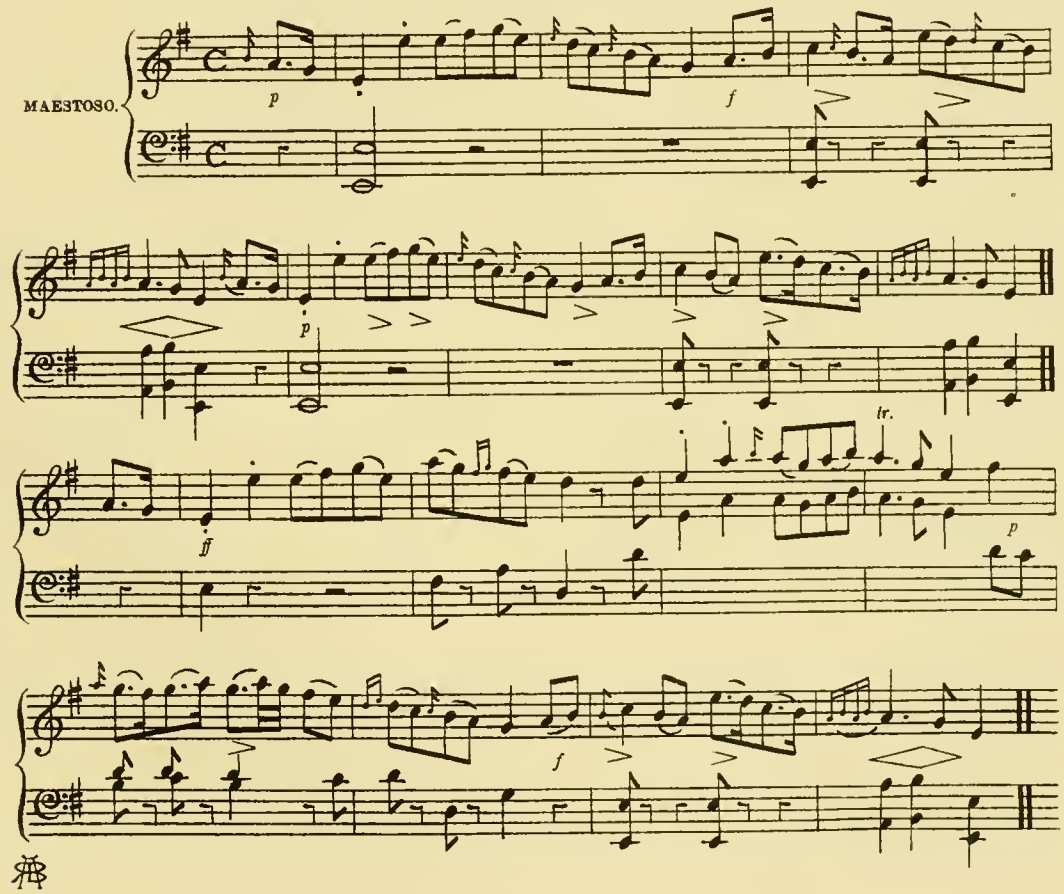
SCOTT'S LAMENTATION.

COMPOSED IN 1599.

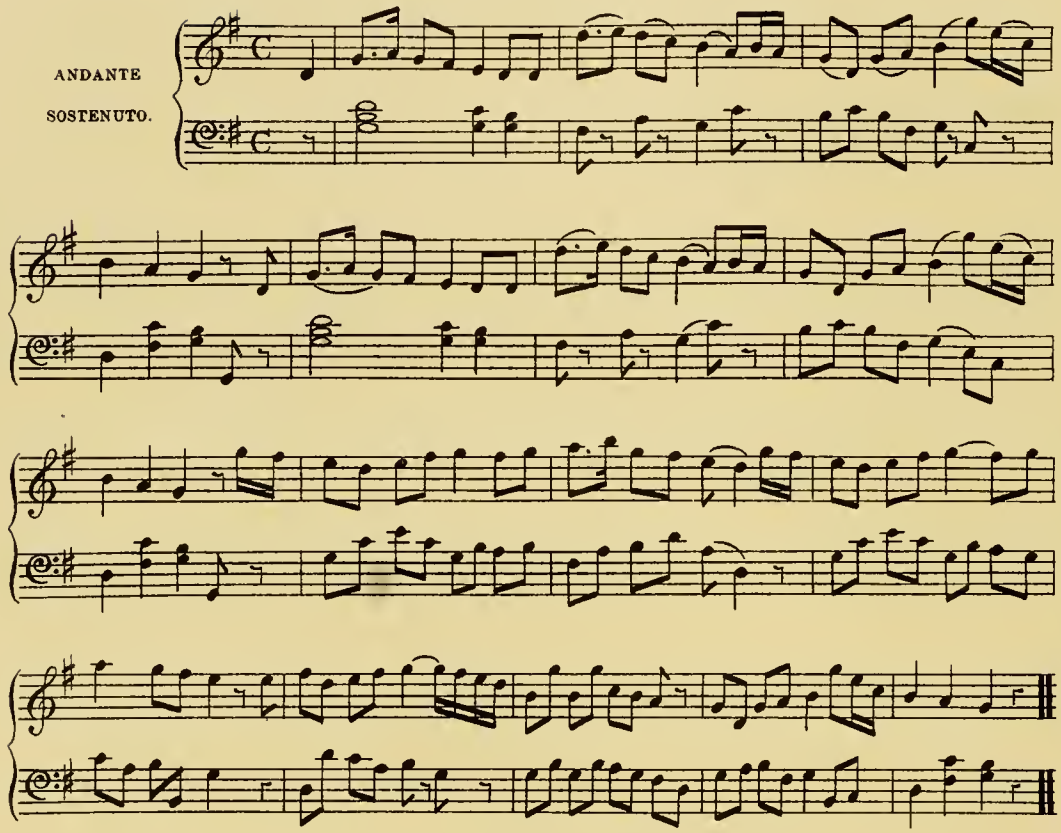
AS PERFORMED BY HEMPSON, WITH THE ANCIENT GRACES, ETC. BUNTING, COLL. III.

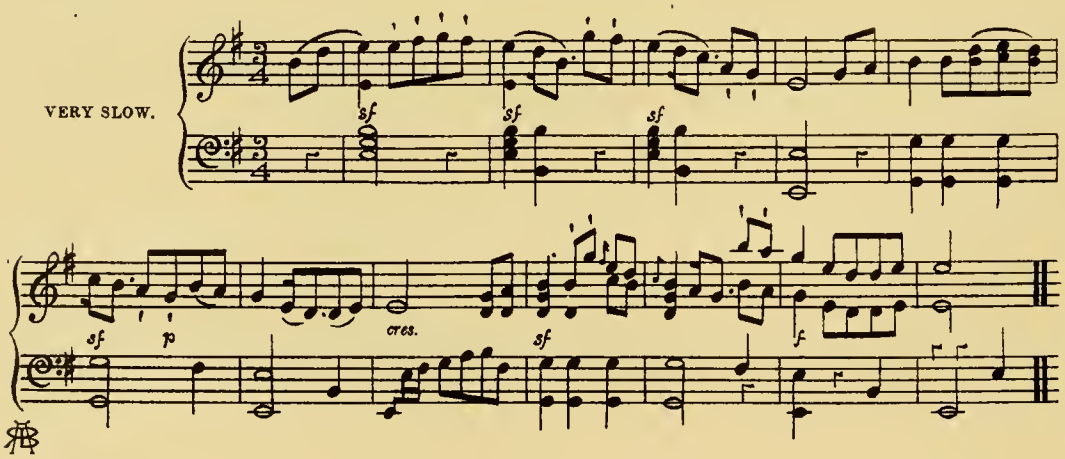


THE YOUNG MAN'S DREAM. BUNTING, COLL. I.

THE CAVALCADE OF THE BOYNE. BUNTING, COLL. II.

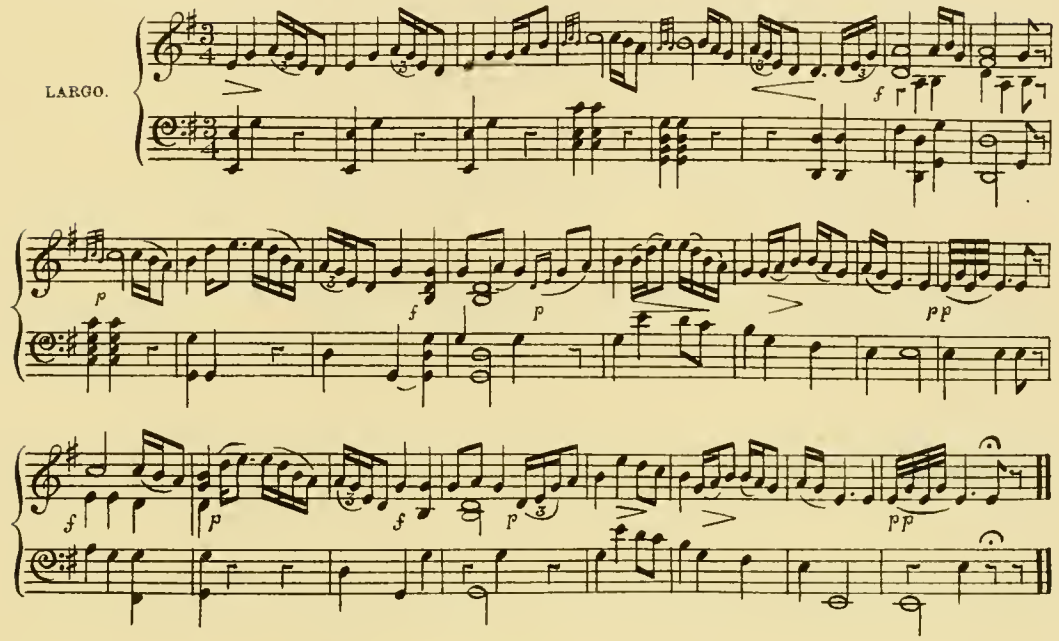


THE DAWNING OF THE DAY. BUNTING, COLL. II.

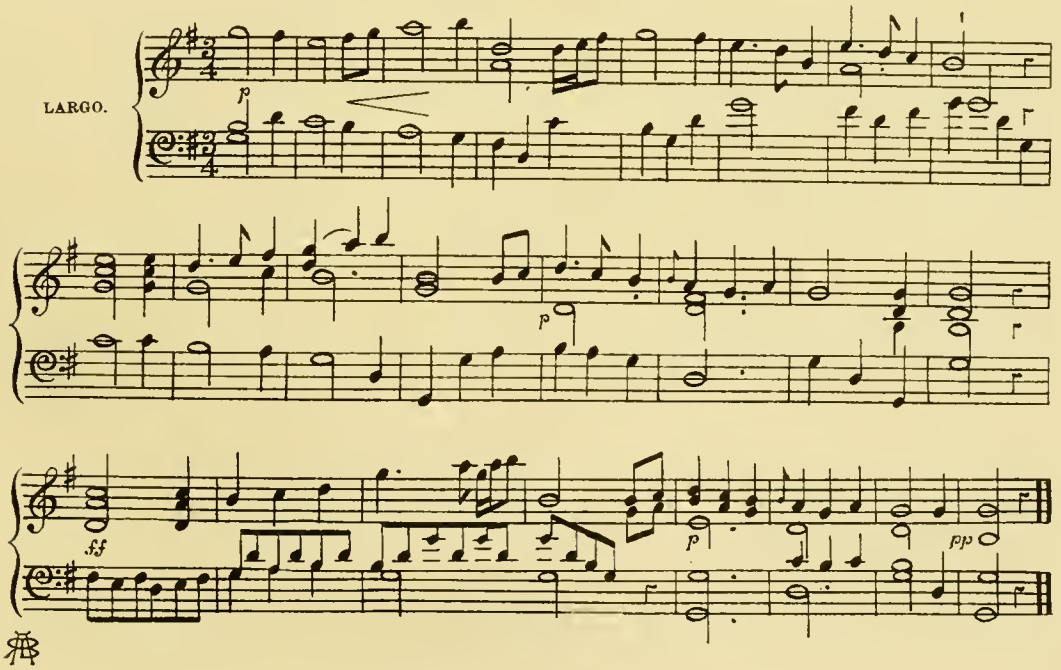


THE OLD TRUAGH. BUNTING, COLL. I.

GIRLS, HAVE YOU SEEN GEORGE? BUNTING, COLL. I.

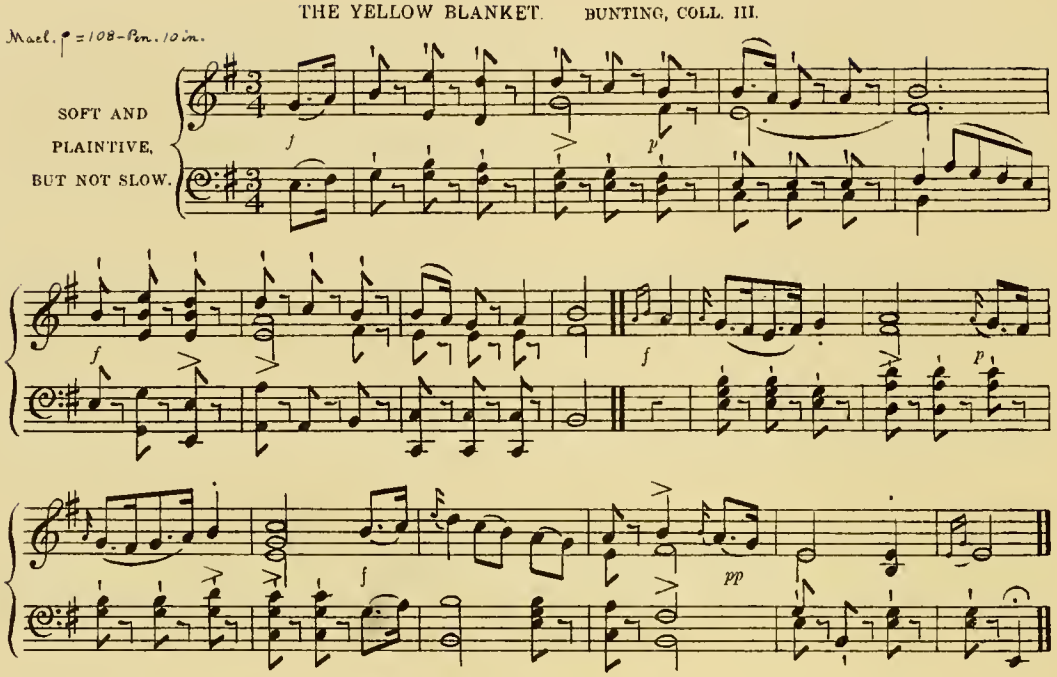
ALSO KNOWN AS CONNOR MACAREAVY. FOR VARIATIONS BY LYONS, 1700, SEE BUNTING, COLL. III.



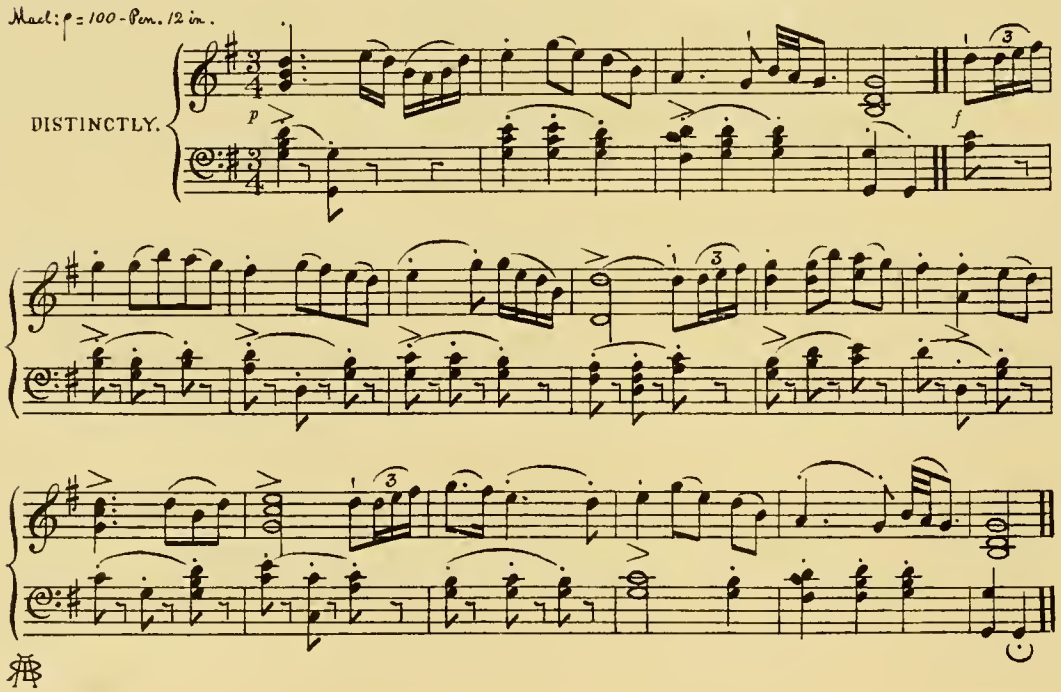
THE SUMMER IS COMING. BUNTING, COLL. I.



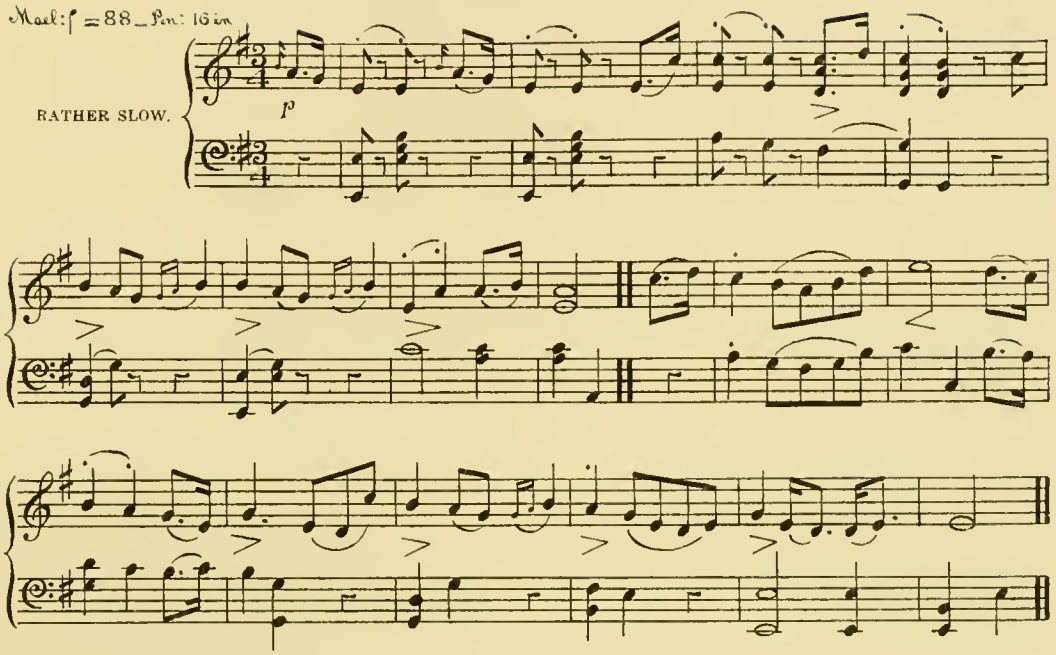
THE YELLOW BLANKET. BUNTING, COLL. III.



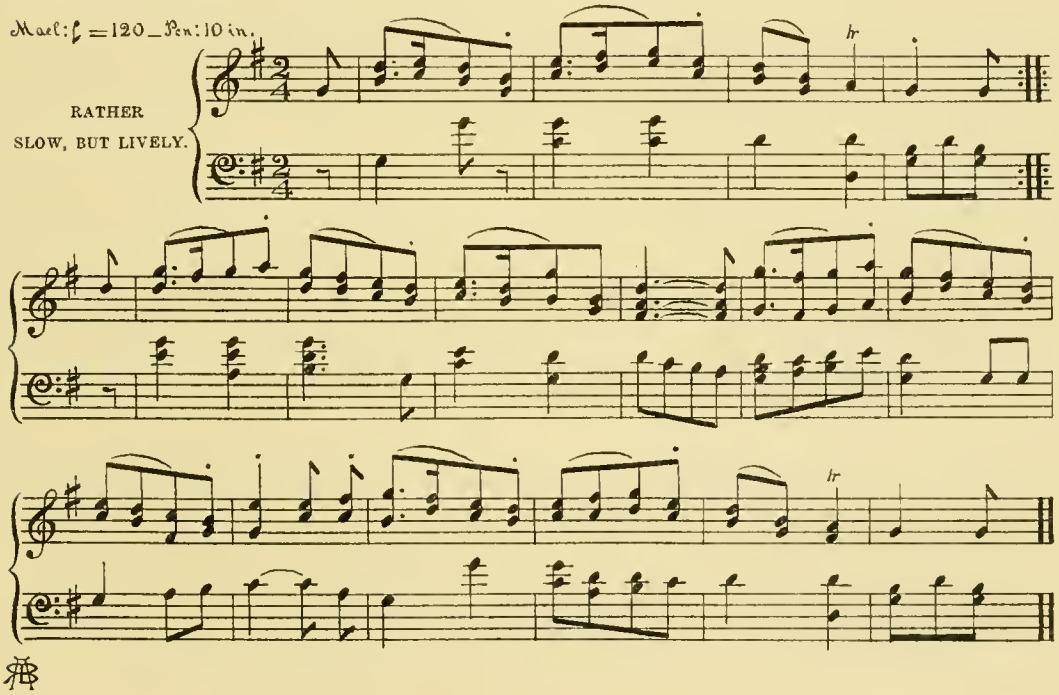
LITTLE MOLLY O'. BUNTING, COLL. III.



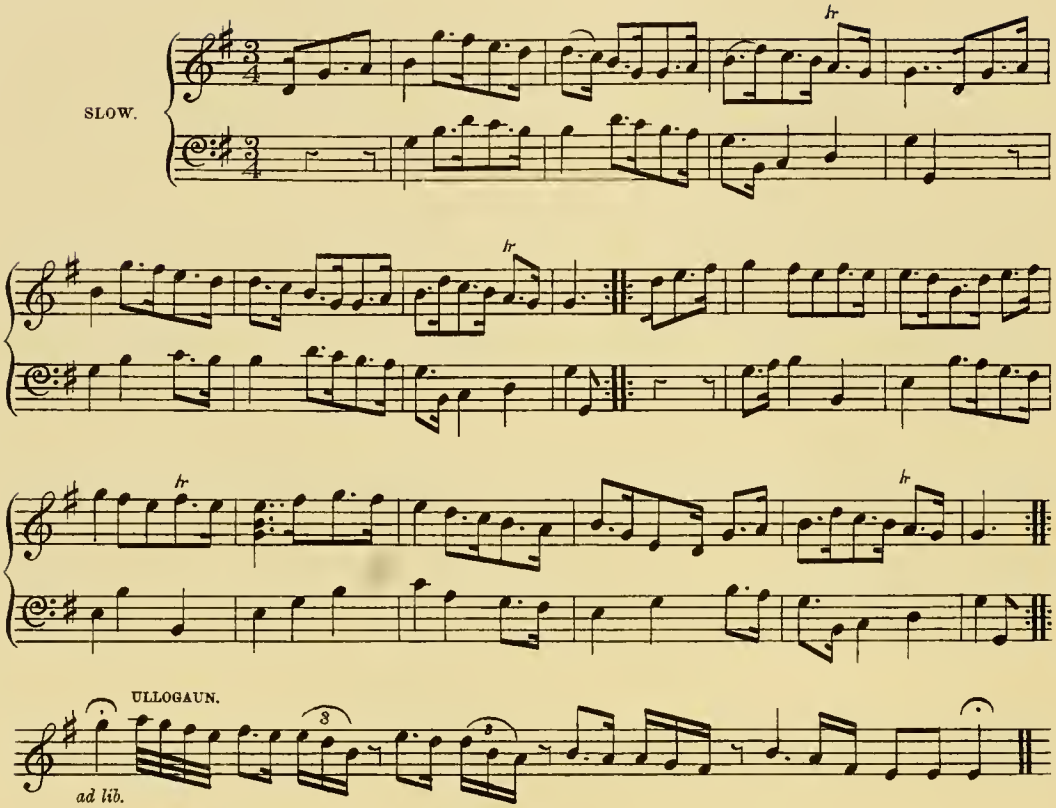
THE BLACK ROSEBUD. BUNTING, COLL. III.



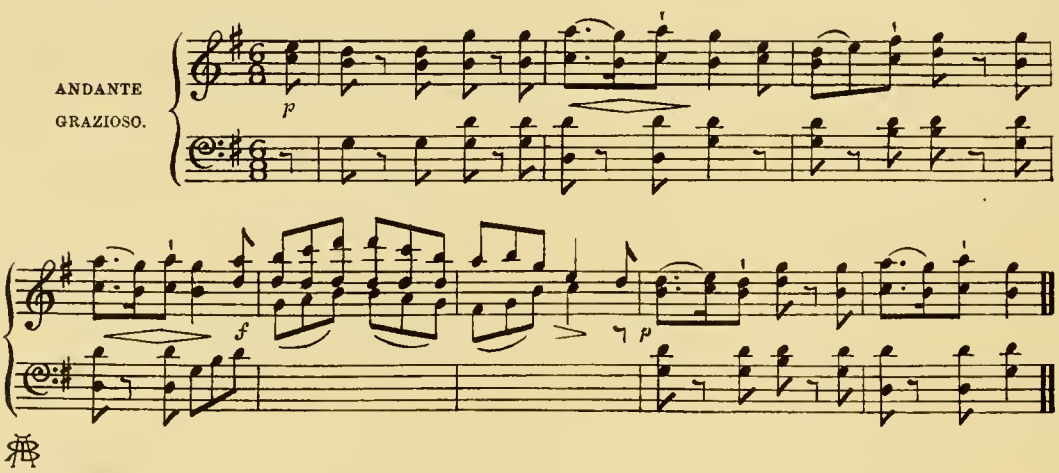
MOLLY MY TREASURE. BUNTING, COLL. III.



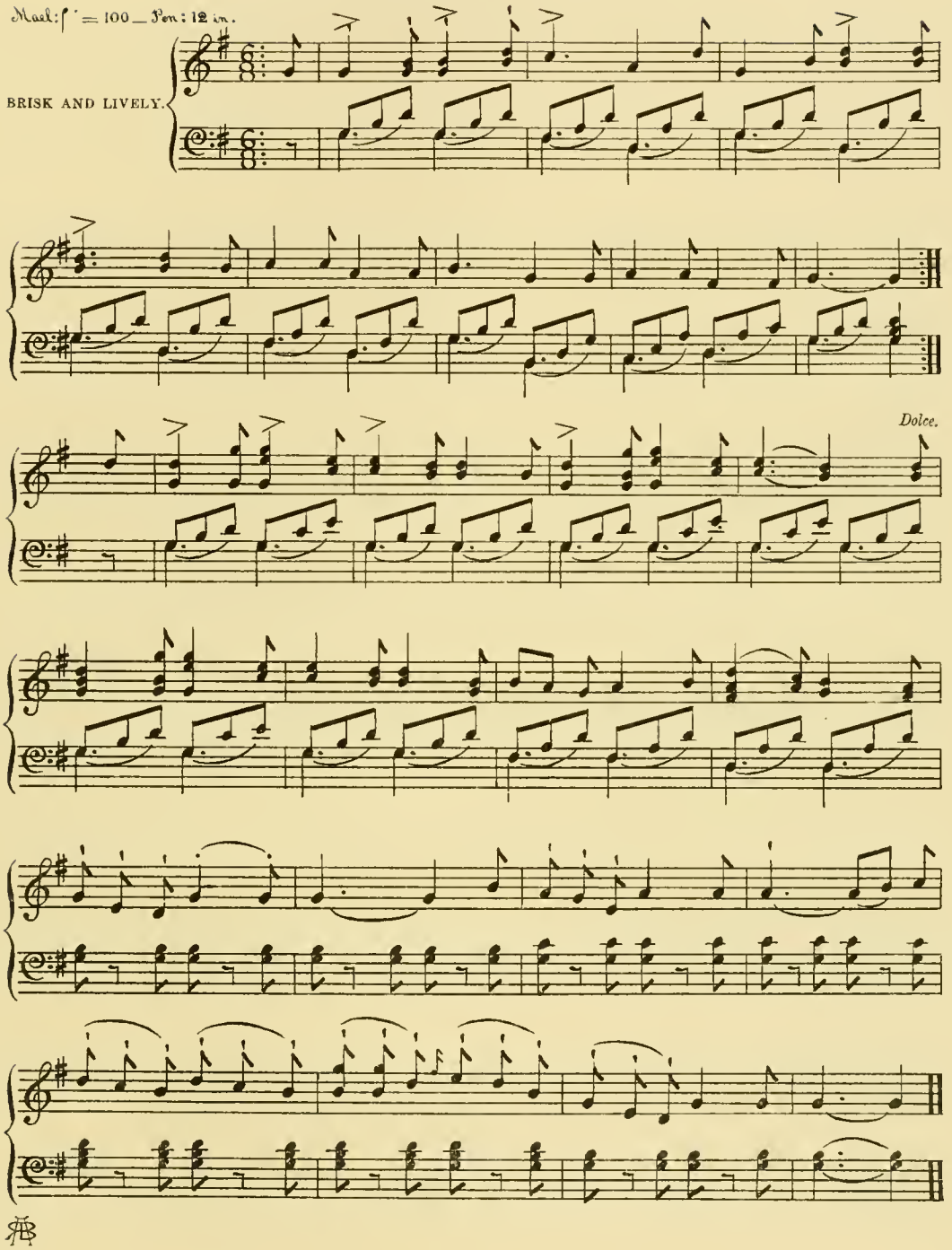
THE GROVES OF BLARNEY. HOLDEN, BOOK I.



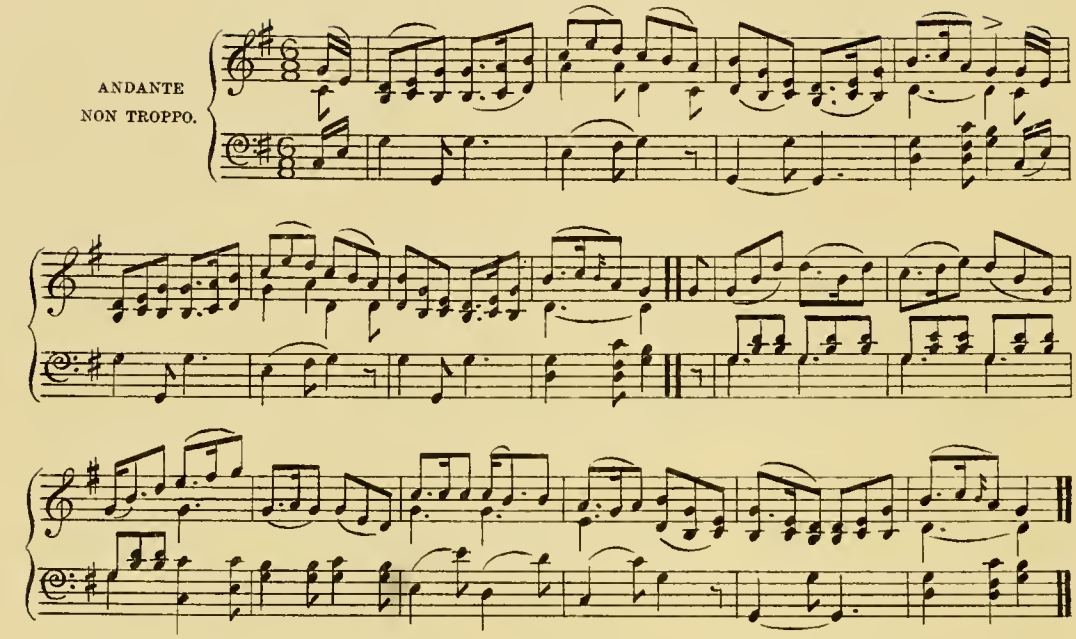
THE WREN. BUNTING, COLL. II.

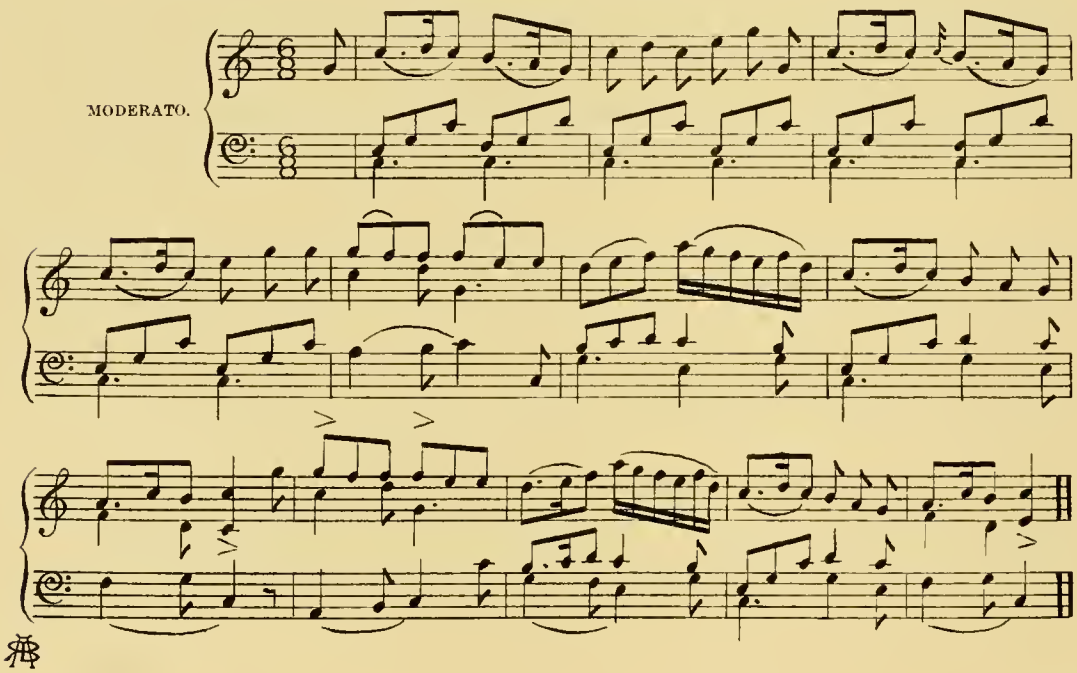


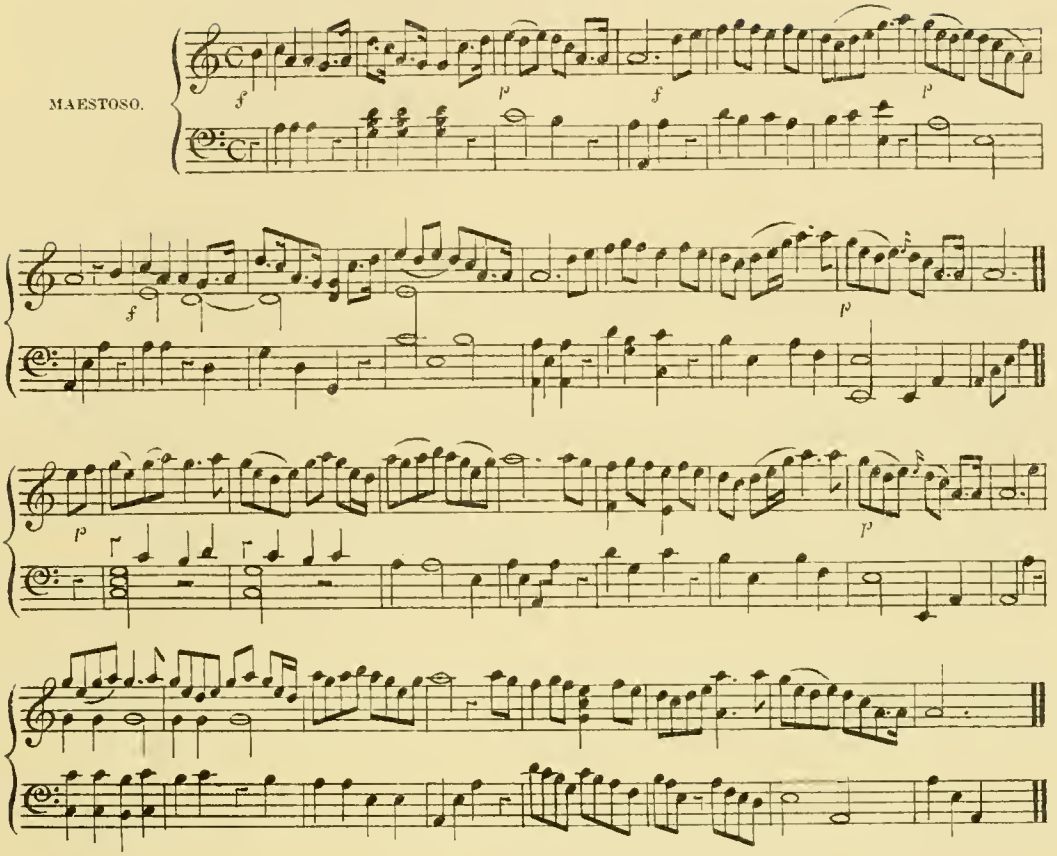
THE JOLLY PLOUGHMAN. BUNTING, COLL. III.



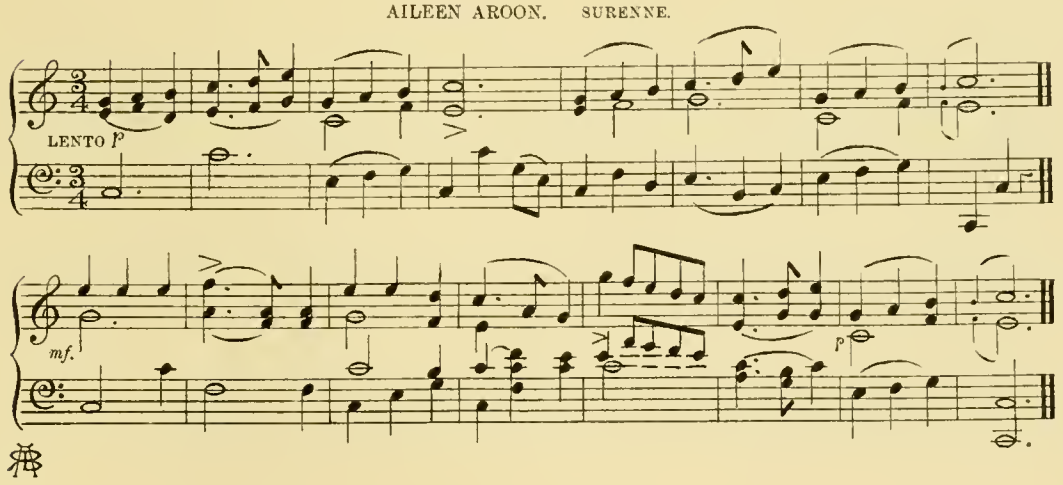
NEW LANGOLEE. SURENNE.



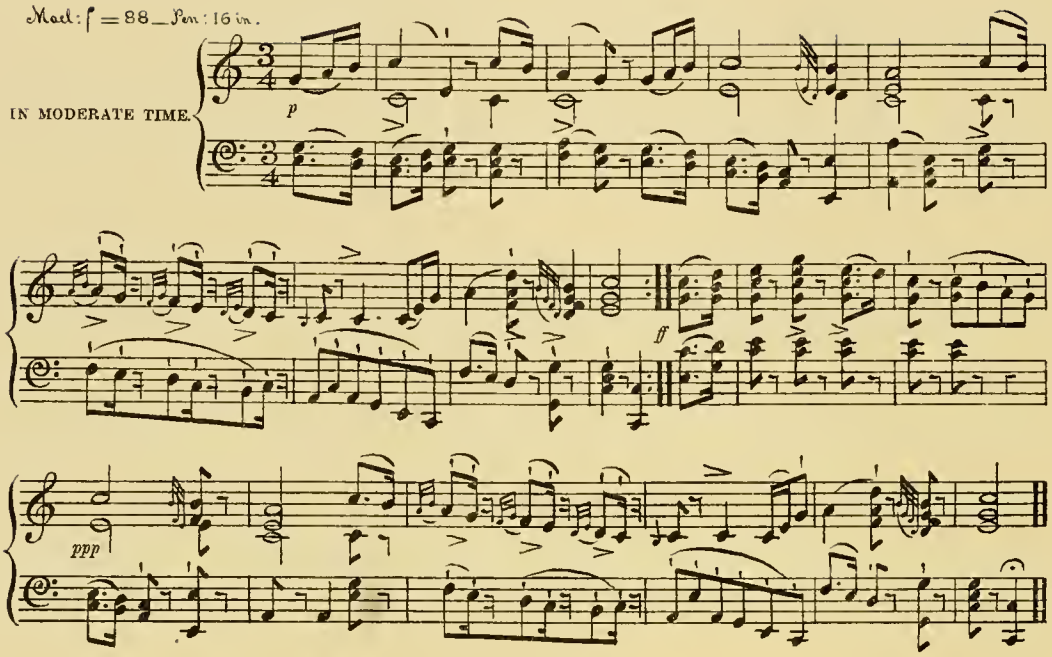
MISS MOLLY. SURENNE.

MOLLY MACALPIN. BUNTING, COLL. I.



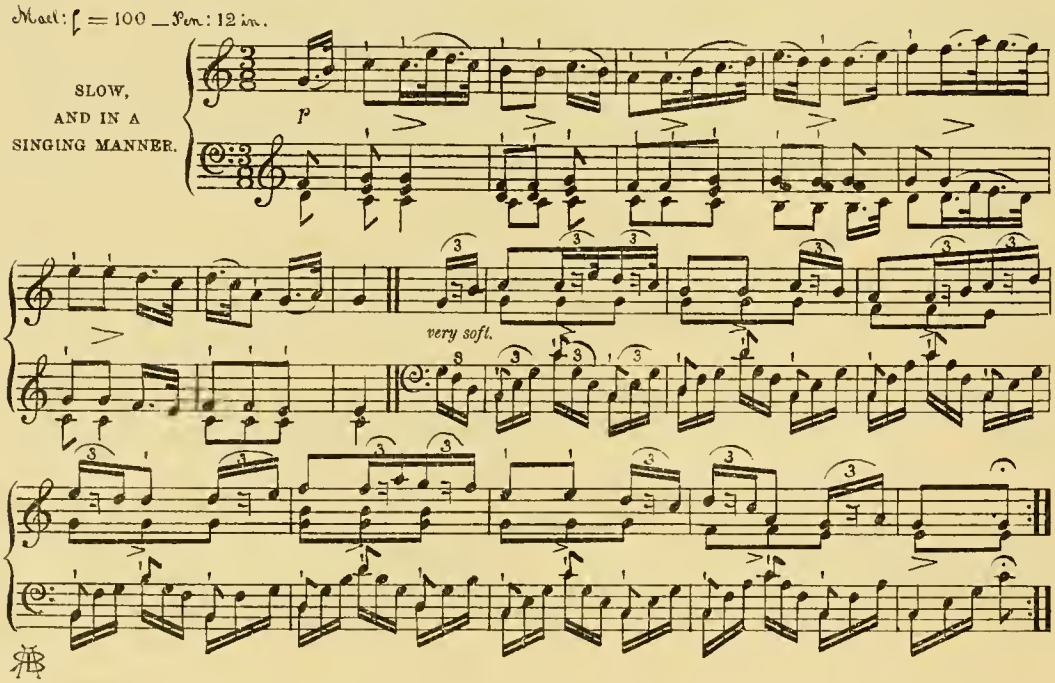
AILEEN AROON. SURENNE.



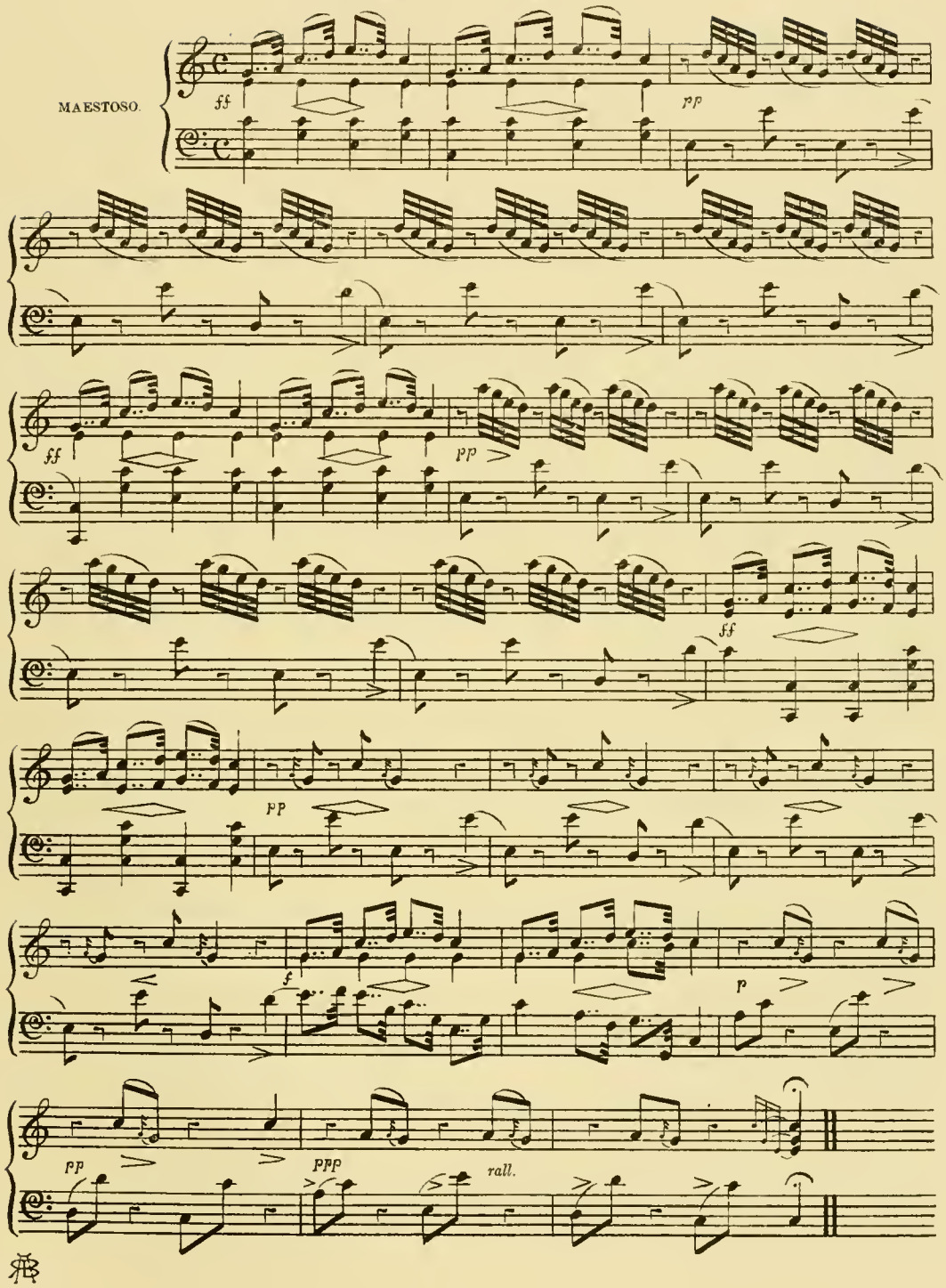
KITTY NOWLAN. BUNTING, COLL. III.



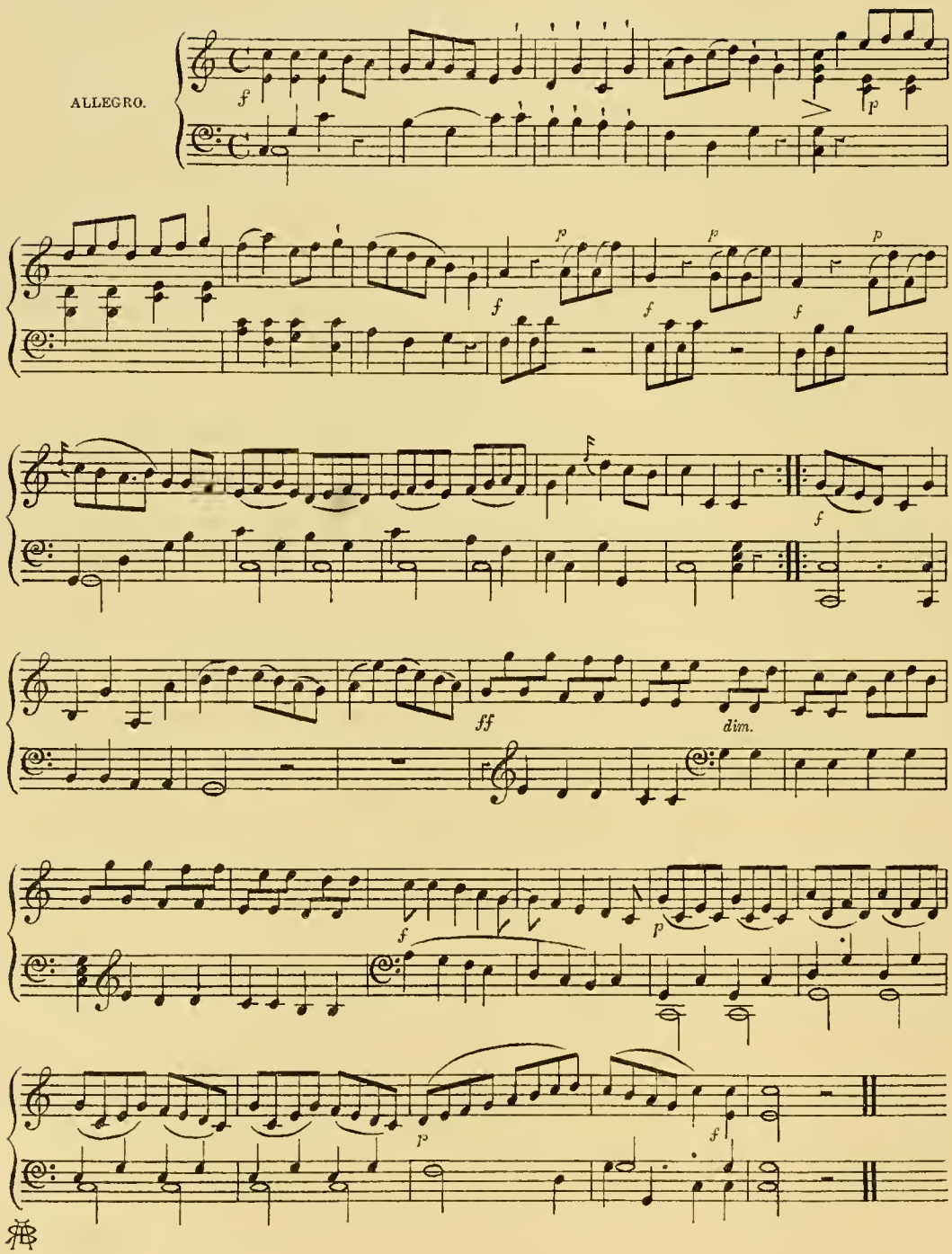
NORA MY THOUSAND TREASURES. BUNTING, COLL. III.



BURN'S MARCH. BUNTING, COLL. II.



CAROLAN'S CONCERTO. BUNTING, COLL. I.



SUPPLEMENTAL

TO FACE PAGE 136

BYRNE, AN IRISH HARPER

During the early forties of the nineteenth century two Edinburgh artists, Messrs. D. O. Hill and Robert Adamson, produced from waxed paper negatives a number of portraits by what was then known as the "calotype" process. A blind Irish harper who had for a considerable period played at Edinburgh and throughout Fife was one of the sitters. This harper's name was Byrne, and at the time his portraits were taken, 1843 or 1844, he was about sixty years of age. A number of negatives of Byrne are in the possession of Mr. Andrew Elliot of Princes Street, Edinburgh, and with his kind permission one of them has been printed by the collotype process. Bunting's third collection appeared in 1840, and if the reader turns to p. 77 of that work he will find a description of the dress and conical cap used by a harper about 1750. This perhaps suggested the purely fancy dress Byrne is represented as wearing. The slightly conical head-dress, which appears upon the ground on some of the negatives, may be a mediæval head-piece. A number of ivy leaves are upon the harper's head. Besides portraits of Byrne in this fancy dress, there are others in a swallow-tailed evening coat and trousers.

The harp is of the same form as that supplied by J. Egan to the Belfast Irish Harp Society, represented in the Frontispiece, but the ornamentation is much superior. Upon the upper portion of the fore-pillar and also upon the harmonic curve shamrocks are represented, and there is an excellent scroll design with shamrocks upon either side of the sounding-board. There are thirty-seven tuning-pegs, but only thirty-two strings, so five tuning-pegs *in the treble* are without strings. If the reader turns to p. 52, note 3, he will find the supposed tuning of Egan's harp with thirty-seven strings. The absence of five strings upon Byrne's harp tends to show that the tuning there given is correct, as upon

Byrne's harp the first treble string was probably D, the highest note upon Bunting's scale. So the additional strings in the treble were discarded, as they were probably not required for the music Byrne played; while the two additional strings, A and B in the bass, which are shown upon the supposed scale, were retained.[1]

Besides throwing light upon the tuning of the large Irish Harp, these portraits of Byrne are of interest, as they are perhaps the only sun pictures that were taken of an Irish harper; but although they are all different, the position of the hands in each case is the same, *i.e.* in none of the portraits are the thumbs erect.[2] If the reader examines the representations of Irish harpers it will be seen that only one, that upon the Shrine of St. Moedoc, shows the thumb in an erect position. So the harpers, whether they used their nails or the fleshy portions of their thumbs, probably plucked the strings when the thumbs were either somewhat bent, or in a more horizontal position than is now usual. If the Irish harpers held the thumbs in a somewhat horizontal position, they may by so doing have to some extent prevented the jarring of the strings; so those who may attempt to play upon a wire-strung harp would do well to test this manner of playing before acquiring a method which, although correct when the harp is strung with gut, may not be desirable upon a wire-strung instrument.

The writer does not know of any person who can give information regarding Byrne.[3] He was probably born about 1784; and if that date can be accepted, he would have begun to learn the harp during 1794 or 1796, and have started as a professional in 1803. When the second Irish Harp Society was instituted at Belfast in 1819, it was found that there were no harpers who had not been taught by

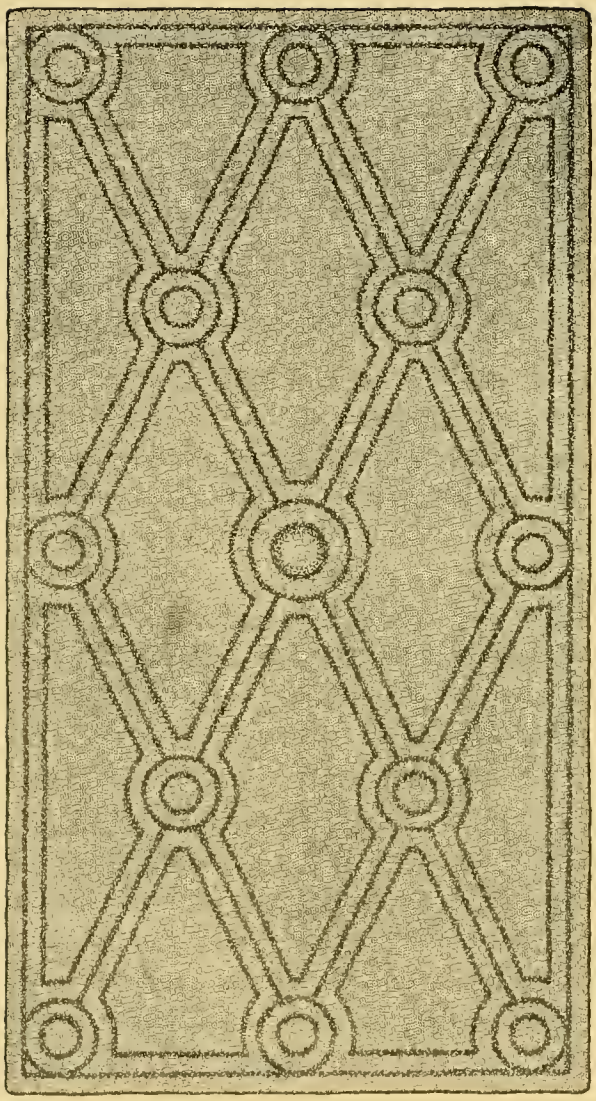
[1] It is the writer's opinion that, in the event of a revival of the wire-strung Irish Harp, Bunting's tuning for a harp with thirty strings should be adhered to; and, in addition to the thirty strings, there should be three others in the treble, and two others in the bass; for amongst Irish music there may be quite a number of melodies, such as the beautiful Londonderry Air, restored and harmonised by Dr. Culwich, which could only be played upon a harp with additional strings in the treble.

[2] One of these photographs shows the harper's fingers upon the same strings in both the treble and the bass. If the supposed tuning is correct, the key is A♯ minor, which, although imperfect upon the Irish Harp, was used by the harpers (see p. 39). This, however, may be unintentional, as on the other photographs Byrne's fingers do not appear to grasp harmonious strings in the treble and bass.

[3] An endeavour was made to obtain information regarding Byrne, but the queries forwarded to the editor of an Edinburgh journal do not appear to have been inserted.

BYRNE, A BLIND IRISH HARPER.

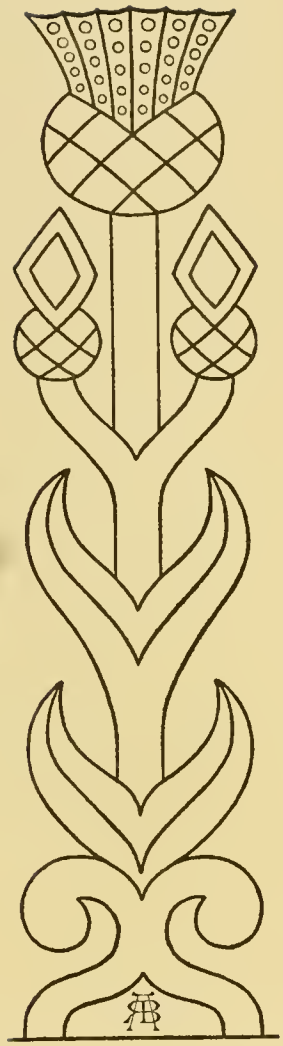
Arthur O'Neill, the Master of the first Society, 1807-1813. Byrne may have left Ireland before 1819, and if taught by O'Neill it must have been before the first Society was established. Charles Byrne, who played at Belfast in 1792, would have been about seventy when the younger Byrne was born, so is scarcely likely to have been his father. Six of the ten harpers who appeared at Belfast in 1792 were alive during the time the younger Byrne was probably learning the instrument, so he may have had opportunities of hearing really good performers. He appears to have carried on the traditions of the eighteenth-century harpers, as he is believed to have only played in private houses and at concerts.



SLAB AT ST. KEVIN'S "KITCHEN," GLENDALOUGH, COUNTY WICKLOW[1]

[1] The ornamentation is incised, and is similar in character to that which occurs upon the Trinity College Harp, plate, p. 56, the harp represented upon the stone at Keills, plate, p. 154, and the "Queen Mary Harp," plate VI., p. 176. The illustration is from a sketch taken at a distance. As the key of the gate had been removed to Dublin during 1904, a rubbing could not be obtained.

The
Highland
Harp.



THE HIGHLAND HARP

HISTORICAL NOTICES

The Harp from a remote period was one of the most prized of the musical instruments in use in Scotland. The frequent intercourse between Ireland and the Western Islands, specially Iona, accounts for its early introduction to those islands, and so rapidly did the Scots adopt and master the instrument that we find Giraldus Cambrensis (b. 1146, d. 1216), remarking that "Scotland, in consequence of intercourse and affinity, strives with rival skill to emulate Ireland in Music. Ireland, indeed, employs and delights in only two instruments, the Harp and the Tabor: Scotland in three, the Harp, Tabor, and Chorus."[1] Further, "In the opinion of many at this day (1185) Scotland has not only equalled, but even far excels, her mistress, Ireland, in musical skill; wherefore they seek there also the fountain, as it were, of their art."[1]

From John Major, who published his Greater Britain in 1521, we learn that "for musical instruments and vocal music the wild Scots use the Harp whose strings are of brass, and not of animal gut; and on this they make the most pleasing melody."[2]

This writer, when describing James I., states that he was "a well skilled musician, and a singer second to none, with the Harp, like another Orpheus. He surpassed the Irish and the wild Scots, who are in that art pre-eminent. It was in the time of his long captivity in France and England that he learned these accomplishments."[3] The manner in which the evening was passed by this sovereign shortly before his assassination is thus described: "So both afore soper and long after ynto quarter of the nyght in the which the Erle of Athetellas and Robert Steward were aboute the Kyng wher thay wer occupied att the playing of the chesse att the tables, yn redyng of Romans, yn syngyng

[1] Giraldus. T. Forester gives for the last mentioned, Crowth or Crowd.—Bond's trans., p. 127.

[2] Edn. 1892, p. 50.

[3] Ibid., p. 366.

and pypyng, yn harpyng and in other honest solaces of grete pleasance and disport." [1]

George Buchanan, whose history was published in 1582, when describing the customs of the Western Islands, states that the inhabitants "are exceedingly fond of music, and employ harps of a peculiar kind, some of which are strung with brass, and some with catgut. In playing they strike the wires either with a quill,[2] or with their nails, suffered to grow long for the purpose; but their grand ambition is to adorn their harps with great quantities of silver and gems, those who are too poor to afford jewels substituting crystals in their stead. Their songs are not inelegant, and, in general, celebrate the praises of brave men; their bards seldom choosing any other subject." [3]

An anonymous writer, who treats of "Certain matters concerning the Realme of Scotland as they were A.D. 1597," although he follows Buchanan, throws some additional light upon the instruments. "They delight much in Musicke, but chiefly in Harpes and Clarischoes [*i.e.* Irish Harps] of their own fashion. The strings of their Claischoes are made of brasse wyre, and the strings of the Harpes of sinews." [4]

From the Accounts of the Lord High Treasurer of Scotland much important information may be obtained regarding the musical instruments in use in Scotland during the reigns of James III. and IV., and the manner in which the long evenings were rendered less tedious by morris-dancers, acrobatic performances, chamber music, etc.

BARDS, STORY-TELLERS, VOCALISTS

In Ireland, as already noticed, outside the district known as the Pale, persons called Bards were not recognised as educated poets, but were apparently "common jesters and rimers," reciters of poetry not

[1] The Deathe of the Kynge of Scotes, p. 54. —Maitland Club.

[2] It is probable that Buchanan meant that the harpers pulled the strings with their finger-nails in the same manner as the plectrum was used for other instruments strung with wire. This is the writer's opinion, and apparently that of others. See Musical Memoirs of Scotland (Dalyell), note, p. 233.

[3] Translation by James Aikman, vol. i. p. 41, Edn. 1827 Buchanan states that in his notice of the Western Islands he principally follows Donald Monro (Archdeacon of the Isles), a pious and diligent person who travelled all over those islands, and viewed them exactly. In Monro's account of the Isles there is nothing relating to music or musical instruments.

[4] This passage apparently explains the difference between the two instruments, of which frequent notices occur during the reign of James IV.

necessarily their own composition. The Scottish Bards were probably the same.[1] In both countries, however, a Bard during the sixteenth century may have been a minor poet. Martin, in his Description of the Islands of Scotland, states that the chieftains of the Isles each retained a "physician, orator, poet, bard, musicians, etc.;"[2] it is plain, then, that poet and bard were not synonymous terms in Scotland.

Bards appeared before James IV. at Balquidder,[3] Edinburgh,[4] and Inchmahome. At the last-mentioned place "Duncane Campbell's bard received v^{s}." [5]

Story-tellers amused the King when the Court was at Edinburgh,[6] also at Durrisdeer;[7] but one of these story-tellers, James Weddirspune, was a Court fiddler,[8] so he may have attended the King during his expeditions. We certainly hear of him at Aberdeen as "tale tellair." [9]

There are a considerable number of notices of Singers, both female and male, who entertained the King, but there is apparently only one instance where the voice was accompanied by an instrument.[10] These vocalists appeared before the King at Edinburgh,[11] Stirling,[12] Setoun,[13] Balquidder,[14] Darnaway,[15] Dumfries,[16] Canonby,[17] Lochmaben,[18] Whitekirk,[19] Ayr,[20] Linlithgow,[21] Inverness,[22] Elgin,[23] Penpont,[24] Penninghame,[25] Dumbarton,[26] Biggar,[27] and Perth.[28] One of these, apparently a comic vocalist, was known as "Wantonnes." Upon the occasion of her first appearance (16th February 1506-7) the King was so pleased that he "fechit and gert hir sing in the Quenes chamir." For each appearance upon that evening she was separately paid.[29] We have no knowledge of

[1] "To the Bard belongs his tongue."—Gaelic Proverbs, edited by Alex. Nicolson, Edn. 1881, p. 262. "He is as fluent as a Bard."—Ibid., p. 356.

[2] Edn. 1716, p. 109.

[3] Treasurer's Accounts, vol. ii. p. 119.

[4] Ibid., vol. ii. p. 132.

[5] Ibid., vol. iv. p. 402.

[6] Ibid., vol. i. p. 176; vol. ii. pp. 412-472.

[7] Ibid., vol. iii. p. 373.

[8] Ibid., vol. ii. p. 102.

[9] Ibid., vol. ii. p. 129.

[10] Ibid., vol. ii. p. 120. We certainly hear on two occasions of fiddlers and singers (Ibid., vol. i. p. 330, vol. iv. p. 127), but in neither case can we be certain that the instrument accompanied the voice.

[11] Ibid., vol. i. p. 279; vol. iii. pp. 196, 197-198.

[12] Treasurer's Accounts, vol. i. pp. 329, 330; vol. ii. p. 146.

[13] Ibid., vol. i. p. 389.

[14] Ibid., vol. ii. p. 120.

[15] Ibid., vol. ii. p. 126; vol. iii. pp. 170, 345.

[16] Ibid., vol. ii. p. 421.

[17] Ibid., vol. ii. p. 454.

[18] Ibid., vol. ii. p. 458; vol. iii. pp. 130, 194.

[19] Ibid., vol. ii. p. 469.

[20] Ibid., vol. iii. p. 146.

[21] Ibid., vol. iii. pp. 162, 334; vol. iv. p. 342.

[22] Ibid., vol. iii. p. 170.

[23] Ibid., vol. iii. p. 345.

[24] Ibid., vol. iii. p. 373.

[25] Ibid., vol. iii. p. 374.

[26] Ibid., vol. iii. pp. 383, 391.

[27] Ibid., vol. iii. p. 409.

[28] Ibid., vol. iii. p. 416.

[29] Ibid., p. 369.

her again singing before the Queen; but a few weeks later "Wantones and hir marowis that sang with hir" were heard by the King,[1] and during the following month they appeared before him at Peebles,[2] and upon April 6th at Edinburgh.[3]

During 1511, November 16th, these old favourites were again heard in the King's chamber at Linlithgow.[4] Upon December 7th[5] and February 24th, 1511-12,[6] they were at Edinburgh; and during 1512, April 28th[7] and July 20th,[8] they were again at Linlithgow.

MUSICAL INSTRUMENTS

The Accounts of the Lord High Treasurer commence during 1473, and as they are the only source of information, we must receive what can be gleaned from them regarding Music and Musical Instruments during the concluding fifteen years of the reign of James III.

It may be accepted that the King retained one or more performers upon the lute,[9] and as the best tuition was to be obtained abroad, we know that one young minstrel, "the Kingis litle lutare," was sent to Bruges apparently for instruction.[10] No other instrument is mentioned, the trumpet excepted,[11] which was required for accompanying heralds, etc.

From the early portion of the reign of James IV. musicians received considerable encouragement. The King was himself a performer upon the Lute[12] and upon the Clavychordes, and played upon these instruments either at Newbattle or Dalkeith during his first interview with his future Queen.[13] He was certainly fond of music, and we have frequent

[1] Treasurer's Accounts, vol. iii. p. 372.
[2] Ibid., vol. iii. p. 377.
[3] Ibid., vol. iii. p. 379.
[4] Ibid., vol. iv. p. 316.
[5] Ibid., vol. iv. p. 318.
[6] Ibid., vol. iv. p. 332.
[7] Ibid., vol. iv. p. 342.
[8] Ibid., vol. iv. p. 349.
[9] Ibid., vol. i. pp. 59, 67, 69.
[10] Ibid., vol. i. pp. 59-60.
[11] Ibid., vol. i. pp. 61-68.
[12] 1496, November 7th, "to Johne Jamesoun, for a lute to the King vj ℥ viij ₰.—Treasurer's Accounts, vol. i. p. 307. 1507, "for Franch lut stringis," etc.—Ibid., vol. iii. p. 398. A lute was purchased in Flanders for the King which cost £2, 5s.—Ibid., vol. ii. p. 445.
[13] Tytler, Edn. 1864, vol. ii. p. 271. Mr. Gunn seems to have supposed that the word may have been incorrectly printed, and may be "Clarischord" (Gunn's Enquiry, note, p. 72), but a Clavichord, although not so portable as a Clarscha, might (if James possessed one) have been easily conveyed to Newbattle or Dalkeith. It was besides a comparatively simple instrument, and any organist could have taught the King to play upon it. On the other hand, it is improbable that the King, who was so frequently upon the move, could have performed even tolerably upon so exceptionally difficult an instrument as the Clarscha. In 1502 "a payer of Clavycordes" cost £4.—Expenses of Elizabeth of York, p. 41; Dalyell's Musical Memoirs, p. 264.

notices of Harps and Clarschas, Drums,[1] Organs, Trumpets, Pipes or Shalms, Fiddles, Lutes, and Monochordis.[2]

In 1494 Pate, a harper, and four other musicians are mentioned.[3]

During the following year, 1494-5, "Jacob Lutare" was apparently one of the household, and received the considerable payment of £3, 12s.[4] The number of musicians was gradually increased; and in 1496, April 25th, another harper, James Mylsone, is mentioned.[5] 1497, March 28th, three harpers and twelve other musicians were paid.[6]

Later on the King, who had previously upon several occasions heard the Clarscha, or Irish Harp, was apparently pleased with the performances, for we find during 1501, December 19th, "Pate[7] Harper Clarscha" attached to the household.[8] During April of this year three harpers, two Clarschas, the two common pipers of Edinburgh, and sixteen other musicians, received gratuities.[9]

1501-2, January 1st. Four harpers, one Clarscha, the two pipers of Edinburgh, the common piper of the Canongate, and twenty-three other musicians, received payment.[10]

1502-3, January 1st. Four harpers and twelve other musicians were with the King at Arbroath.[11]

April 18th. Three harpers, one Clarscha, and sixteen other musicians received gratuities;[12] and upon October 31st four loud minstrels were paid xxviii s̃.[13]

1503. During the closing month of this year we first hear of the four "Italian Menstralis"[14] who frequently accompanied the King upon his expeditions. These minstrels, we afterwards learn, were pipers[15] or "Schawmiris."[16] They were well paid, and had a servant called Nesbit to attend upon them.[17]

[1] A pair of "tympanes" were purchased for the King.—Treasurer's Accounts, vol. ii. p. 392.

[2] Two of these instruments were purchased in Flanders for the King, each costing £2, 5s.—Ibid., vol. ii. p. 445. For a notice of the monochord, see Songs of Scotland Without Words, Intn., p. v.

[3] Ibid., vol. i. pp. 232-309.

[4] Ibid., vol. i. p. 237. He is afterwards frequently mentioned.

[5] Ibid., vol. i. pp. 273-304.

[6] Ibid., vol. i. pp. 326-7.

[7] Pate is occasionally used as the diminutive of Peter and also Patrick. In vol. ii. p. 197 we find "Pate Sinclair," the next entry being "to the said Patrick."

[8] Treasurer's Accounts, vol. ii. p. 55.

[9] Ibid., vol. ii. pp. 102-3.

[10] Ibid., vol. ii. p. 131.

[11] Ibid., vol. ii. p. 353.

[12] Ibid., vol. ii. p. 367.

[13] Ibid., vol. ii. p. 404.

[14] Ibid., vol. ii. p. 318.

[15] Ibid., vol. iii. pp. 96, 115, 145.

[16] Ibid., vol. iii. pp. 132. Schawmiris were pipes, wind instruments similar to clarionets.

[17] Ibid., vol. iii. p. 158.

The English nobles who, early in August 1503, accompanied the young Queen, brought with them a number of musicians. One named Bountas, a performer upon the "Cornut,"[1] probably a novelty, was apparently appreciated, as he played in the Queen's chamber,[2] and remained at Court until the 7th February 1503-4.[3] The Queen, herself a musician,[4] had her own lute-player, John Ca mner, a highly paid performer,[6] who is frequently mentioned.[7]

1503-4, January 1st. Four harpers, one Clarscha, the common pipers of Edinburgh, and twenty-one other musicians, were paid.[8] In April a Moor, or coloured drummer, "More (taubronar)"[9] is first noticed. This musician invariably accompanied the King. During August when James made his well-known expedition to Eskdale, he was accompanied by James Mylson and Alexander, two of his harpers,[10] the four Italian minstrels, and "More taubonar."[11] He also had Organs, probably Regals, carried with him.[12]

1504-5, January 1st. Three harpers, two Clarschas, the two pipers of Edinburgh, and twenty-four other musicians, received gratuities.[13]

1505. On and after December 16th, "four childir that playis on the schalmes" are first noticed, their liveries costing £7, 8s. 3d.[14]

1505-6, January 1st. The minstrels who received payment numbered forty-eight.[15] April 14th, five harpers, four Clarschas; two new arrivals, a "French quhessillar" and an "Inglis pipar with the drone," together with thirty-four other minstrels, are mentioned.[16]

1507, August 16th. Five French minstrels, who received the same pay as the Italians, are first noticed.[17]

[1] Treasurer's Accounts, vol. ii. p. 312.

[2] Ibid., pp. 398, 399, 403, 412.

[3] Ibid., p. 418.

[4] During the second interview between the King and the Princess, the former upon bended knee listened to her performance.—Tytler, Edn. 1864, vol. ii. p. 271.

[5] Treasurer's Accounts, vol. iii. pp. 123-151.

[6] £11,13s. 4d. half-yearly.—Ibid., vol. ii. p. 337.

[7] There is one reference to "the Quenis four menstrales that remanit with her."—Ibid., vol. ii. p. 387.

[8] Ibid., vol. ii. p. 412.

[9] Ibid., vol. ii. p. 427.

[10] Treasurer's Accounts, vol. ii. p. 450.

[11] Ibid., vol. ii. p. 451.

[12] Ibid., vol. ii. p. 456.

[13] Ibid., vol. ii. p. 472.

[14] Ibid., vol. iii. pp. 109-10. The instruments were pipes, and are supposed to have been something like the modern clarionet. 1505-6, January 9th: "the boyis that playis on the Schawmes" received xiiij s.—Ibid., vol. iii. p. 179. Again on 24th February the same sum.—Ibid., vol. iii. pp. 183, 199, 202, 307.

[15] Ibid., vol iii. p. 178.

[16] Ibid., vol. iii. p. 190.

[17] Ibid., vol. iii. p. 406.

1506-7, January 1st. Sixty-nine musicians were paid; amongst these were "Schawmeris" as well as "Piparis."[1]

1507-8, January 1st. Three harpers, two pipers of Edinburgh, a great company of minstrels, besides nineteen others, were paid.[2]

1508, April 25th. Three harpers, one Clarscha, the common minstrels of Edinburgh, and forty-five other musicians, received gratuities.[3]

1512, March 26th. "Foure scolaris menstralez" were given £21 Scots "to by thame instrumentis in Flandris," etc.[4]

1512-13, January 1st. The Italian[5] and French[6] minstrels, together with the Scottish harpers, trumpeters, lute-players and others, in all twenty-five musicians, received payment.[7]

During March 1513, O'Donnel, Prince of Connal, visited the Scottish Court, then at Linlithgow,[8] and the considerable sum of £50, 6s. 7d. was paid for his expenses.[9] The costume of an Irish prince probably differed from that in use at the Scottish Court, so before his departure he was presented with a satin gown, a russet coat, scarlet hose, and a doublet of Crammesy satin.[10] His retinue must have been considerable, as his expenses while in Edinburgh amounted to £40; and when leaving, besides other presents, he received £160,[11] while his harper (Clarscha) the only one of his retinue mentioned, was given the handsome gratuity of £7.[12] He was probably a remarkable performer, as only one harper, an Englishman, who may have accompanied the Queen or one of her retinue, received so large a sum.[13]

Besides the musical instruments already referred to, there is one called the "Drone," of which we have two notices: 1501-2, January 1st. "to Nicholas Grey, playand on the dron, xiiij s";[14] and 1503, April 18th, "Jame that playis on the drone, xiiij s."[15]

[1] Treasurer's Accounts, vol. iii. p. 360.

[2] Ibid., vol. iv. pp. 92-3.

[3] Ibid., vol. iv. p. 112.

[4] Ibid., vol. iv. p. 338.

[5] 1507-8, January 1st. The "Italien Schawmaris" were paid.—Ibid., vol. iv. p. 92. 1511. "Four Italian Schawmeris and four Italian trumpattis."—Ibid., vol. iv. p. 270; Ibid., p. 324.

[6] There were eleven French drummers, fiddlers, organists, and trumpeters.—Ibid., vol. iv. pp. 443-4.

[7] Ibid., vol. iv. p. 402.

[8] As early as 1508 the Prince was in communication with the King, and one of his retaiuers who brought hawks to James received on 24th July £7. 1512-13, March: another retainer who came with letters received £7, and a priest who accompanied him £4, 4s.—Treasurer's Accounts, vol. iv. pp. 135, 406.

[9] Ibid., vol. iv. p. 416.

[10] Ibid., vol. iv. pp. 434-5.

[11] Ibid., vol. iv. p. 527.

[12] Ibid., vol. iv. p. 415.

[13] Ibid., vol. ii. p. 397.

[14] Ibid., vol. ii. p. 131.

[15] Ibid., vol. ii. p. 367.

Throughout the country musicians amused the King during his frequent excursions. Thus we hear of Harpers at Linlithgow,[1] Fowlis in Angus,[2] Duchal,[3] Elgin,[4] Eliotstown,[5] and Dingwall;[6]

Clarschas at Perth,[7] Dumbarton,[8] Balquidder,[9] Glenluce,[10] Lochmaben,[11] Stirling,[12] Wigtown,[13] Inchmahome,[14] and Ayr;[15]

Drummers at Dumfries,[16] Wigtown,[17] Dingwall,[18] Kirk of Kile,[19] Dumbarton,[20] and Haddington;[21]

Pipers at Aberdeen,[22] Dumbarton,[23] Wigtown,[24] Dumfries,[25] Glenluce,[26] Biggar,[27] Ayr,[28] Lincluden,[29] Lochmaben,[30] and Crail;[31]

Fiddlers at St. Andrews,[32] Falkland,[33] Dunbar,[34] Duresder,[35] Montrose,[36] Bothwell,[37] Perth,[38] Biggar,[39] Wigtown,[40] Lochmaben,[41] Inchmahome,[42] Dumbarton,[43] Penpont,[44] Crail,[45] and Glasgow;[46]

Luterers at Perth,[47] Stobhall,[48] Whithorne,[49] Stirling,[50] Threave,[51] Kirkintulloch,[52] and Falkland;[53]

A Monochordis at Dunotter,[54] and Minstrels at Doun,[55] Haddington,[56] and St. Andrews.[57]

[1] Treasurer's Accounts, vol. i. p. 176.
[2] Ibid., vol. i. p. 372.
[3] Ibid., vol. i. p. 378.
[4] Ibid., vol. ii. p. 401.
[5] Ibid., vol. iii. p. 152.
[6] Ibid., vol. iii. p. 167.
[7] Ibid., vol. i. p. 324.
[8] Ibid., vol. i. p. 383.
[9] Ibid., vol. ii. pp. 119, 120.
[10] Ibid., vol. ii. p. 371.
[11] Ibid., vol. iii. p. 131.
[12] Ibid., vol. iii. pp. 135-137.
[13] Ibid., vol. iii. p. 193.
[14] Ibid., vol. iii. p. 338.
[15] Ibid., vol. iii. p. 404.
[16] Ibid., vol. ii. p. 370.
[17] Ibid., vol. ii. p. 371.
[18] Ibid., vol. ii. p. 167.
[19] Ibid., vol. ii. p. 366.
[20] Ibid., vol. iii. p. 368.
[21] Ibid., vol. iv. p. 85.
[22] Ibid., vol. i. pp. 362, 375; vol. ii. pp. 124, 388, 400, 463, 464; vol. iii. p. 168.
[23] Ibid., vol. i. p. 383; vol. ii. p. 434.
[24] Ibid., vol. ii. pp. 158, 366, 371.
[25] Ibid., vol. ii. pp. 370, 421, 453; vol. iii. p. 130.
[26] Ibid., vol. ii. p. 371.
[27] Ibid., vol. ii. p. 421.
[28] Ibid., vol. iii. p. 152, "ane schawmir."
[29] Ibid., vol. iii. p. 153.
[30] Treasurer's Accounts, vol. iii. p. 130.
[31] Ibid., vol. iii. p. 413.
[32] Ibid., vol. i. p. 333.
[33] Ibid., vol. i. pp. 333, 371; vol. ii. pp. 342, 459.
[34] Ibid., vol. i. p. 337.
[35] Ibid., vol. i. p. 356.
[36] Ibid., vol. ii. p. 123.
[37] Ibid., vol. ii. p. 366.
[38] Ibid., vol. ii. p. 377 (1503, July 3rd), "to ane Ersch fitbelar in Sanct Johnstoun, v s."
[39] Ibid., vol. ii. p. 421.
[40] Ibid., vol. iii. p. 193.
[41] Ibid., vol. iii. pp. 130-149.
[42] Ibid., vol. iii. p. 339.
[43] Ibid., vol. iii. p. 368.
[44] Ibid., vol. iii. p. 373.
[45] Ibid., vol. iii. p. 413.
[46] Ibid., vol. iv. p. 345.
[47] Ibid., vol. i. p. 324; vol. ii. pp. 462-465.
[48] Ibid., vol. i. p. 376.
[49] Ibid., vol. i. p. 385.
[50] Ibid., vol. ii. pp. 97-98.
[51] Ibid., vol. ii. pp. 113, 158.
[52] Ibid., vol. ii. p. 113.
[53] Ibid., vol. ii. pp. 342, 417-459.
[54] Ibid., vol. ii. p. 463.
[55] Ibid., vol. iv. p. 75.
[56] Ibid., vol. iv. p. 85.
[57] Ibid., vol. iv. p. 115.

Churchmen, nobles, barons, chiefs of clans, and gentlemen retained musicians. So the King had the additional advantage of hearing the Harpers of the Lord of Balnagowan,[1] the Thane of Cawdor,[2] the Countess of Crawford,[3] the Bishop of Ross,[4] the Bishop of Caithness,[5] and Lord Sempil ;[6]

The Clarschas of the Earl of Argyle,[7] Maclain,[8] the Prior of Whitehorn,[9] and O'Donnel, Prince of Connal ;[10]

The Drummers of Lord Hamilton,[11] the Laird of Cragyis,[12] John Murray,[13] Lord Fleming,[14] the Bishop of Moray,[15] and the Lord of Aubigny ;[16]

The Fiddlers of Sir Alexander Jardine[17] and Sir George Lawediris ;[18]

The Luterers of the Prior of Whitehorn,[19] the Laird of Johnston,[20] Lord Ruthven,[21] the Bishop of Moray,[22] the Laird of Kilmaurs,[23] the Countess of Crawford,[24] and the Minstrels of Lord Seton[25] and the Earl of Bothwell.[26]

Of all the instruments referred to, the Harp and Clarscha being of the first importance, it is desirable that they should be more fully noticed.

The Harp, as already stated on the authority of an anonymous writer, was strung with the intestines of an animal. There is unfortunately no specimen of this instrument extant, but it most probably resembled the Clarscha in form ; but as the tension of gut is considerably less than that of wire, to allow for the necessary vibration the sounding-board was most likely somewhat thinner than that of the Clarscha. It may, however, be remarked that when, as will be afterwards noticed, a genuine Clarscha was strung with gut and played upon, it was found

[1] Treasurer's Accounts, vol. ii. p. 125.
[2] Ibid., vol. ii. p. 126.
[3] Ibid., vol. iii. p. 163.
[4] Ibid., vol. iii. p. 190.
[5] Ibid., vol. iii. p. 342.
[6] Ibid., vol. ii. p. 443.
[7] Ibid., vol. ii. p. 388; vol. iii. pp. 339-365.
[8] Ibid., vol. iii. p. 339.
[9] Ibid., vol. iii. p. 375.
[10] Ibid., vol. iv. p. 415.
[11] Ibid., vol. ii. p. 367.
[12] Ibid., vol. ii. p. 443.
[13] Ibid., vol. iii. pp. 139-154.
[14] Treasurer's Accounts, vol. iii. pp. 356, 375, 400, 403 ; vol. iv. pp. 75, 137.
[15] Ibid., vol. iii. p. 403.
[16] Ibid., vol. iv. p. 124.
[17] Ibid., vol. iii. p. 139.
[18] Ibid., vol. iii. p. 190.
[19] Ibid., vol. ii. p. 104.
[20] Ibid., vol. ii. p. 111.
[21] Ibid., vol. ii. p. 343.
[22] Ibid., vol. ii. p. 439.
[23] Ibid., vol. iii. p. 144.
[24] Ibid., vol. iii. p. 190.
[25] Ibid., vol. ii. p. 145.
[26] Ibid., vol. iv. p. 93.

to be an agreeable instrument, specially from the centre of the scale to the treble. The Harp, it may be remarked, compared with the Clarscha, was a comparatively easy instrument to learn.

The Clarscha, or Irish Harp, was principally in use in Ireland and the Highlands and Islands of Scotland, where the best performers were to be met with. The princes and chiefs of Ireland retained harpers, and the nobles and chiefs of the Highlands and Islands did the same. This most difficult instrument could only be mastered by those who had commenced the study at or before the early age of ten or twelve. The prolonged vibration of the wire strings required to be immediately stopped or damped: thus, as soon as a finger pulled a string another finger stopped the vibration, and when the performer upon the Clarscha was a proficient no jarring of the strings against the finger-nails was heard.

Of the Clarscha of this period we have fortunately a plain but excellent specimen—the Lamont Harp. The instrument in Scotland, as in Ireland, had probably a number of thin steel strings in the treble, and was most likely tuned and played upon in the Highlands as in Ireland. As already mentioned, the Clarscha was splendidly decorated, and set with gems or crystal; and we hear of "ane cais to Ersch Clarscharis harp coverit with leddir," which cost £2, 2s.,[1] enough to show how carefully these beautiful instruments were protected from damage at a period when roads were few and rough, and conveyances with springs were perhaps not thought of. It may be remarked that between this instrument and the Harp a distinction is almost invariably made, for although we hear of English harpers we have no notice of an English Clarscha; and although several Irish Clarscha are mentioned, we only hear of one Irish harper, and that is certainly an error. On the other hand, we find Pate harper Clarscha frequently mentioned, also Erse Clarscha, but only one Erse harper, probably an error. It is possible, and even probable, that some of the performers upon the Clarscha, such as Pate (Patrick), whose nationality is not given, were Irish. Half a century later (1563-6), the inhabitants of a portion of Galloway spoke "erishe,"[2] and between this isolated Gaelic-speaking community and

[1] Treasurer's Accounts, vol. iii. p. 367.

[2] "KARRIK BAILZERY."

"Beyonde the Mull of Gallowaye And of Lowgryane soueth with the same Karick, bailzerye, parcell of the shereffdome of Are. Inhabited by therle of Cassills and his frendes. A barrant cūtree but for bestiall; the people for the moste part speketh erishe."—Archæological and Historical Collections relating to the Counties of Ayr and Wigtown, vol. iv. p. 17.

Ireland there must have been frequent communication. A few hours' sail would bring an Irish harper to the noted shrine of St. Ninian, so the Clarscha of the Prior of Whithorn and those who performed before the King at Wigtown, Lochmaben, and Ayr, probably came from the neighbouring island.

As the Accounts of the Lord High Treasurer during the reign of James v. have not been published, and the writer has been unable to examine the voluminous MS. record, this notice will conclude with the few brief references to the Harp which appear in printed volumes.

1533-4. A dispute having arisen as to the ownership of a harp claimed by Walter Buchanan of Spittel, on the one side, and Isabella Logan, John Lennox, her son, and Thomas Napier of Ballekinrain, on the other, "the said Walter" was directed, February 23rd, "to deliver ane harp als gude as it was at the tyme it was taken fra the said Isabell."[1]

1590. When Anne of Denmark entered Edinburgh, we learn that

> "Thair was Hautbois and the Harp
> Playing maist sweit and pleasant springs."[2]

1594. When Archibald, Earl of Argyll, led an army against the Earls of Angus, Huntly, and Errol, he was accompanied by his harper.[3]

For a considerable period the chiefs of the Islands, such as the Laird of Macleod[4] and Maclean of Coll,[5] continued to retain harpers.

Down to 1700 the musical instruments of the people about Inverlochy were "Bagpipes, or violes, or harps, specially the clarschach."[6]

Mr. Gunn mentions a few of the noted harpers. The last of all appears to have been Murdoch Macdonald, who received his first instruction from Rory Dall, Macleod's harper at Dunvegan. Afterwards he crossed to Ireland, where he no doubt completed his musical education. Eventually he settled in Coll as the established harper of the laird of that island, with whose family he remained until 1734, when he retired to Quinish in Mull, where he died.[7] From another source we learn that Miss MacLean, afterwards Mrs. Mackenzie, recollected having heard him play in the house of her father, Dr.

[1] Musical Memoirs (Dalyell), pp. 236-7.
[2] Ibid., p. 162.
[3] Gunn's Enquiry, p. 51.
[4] Ibid., p. 95.
[5] Gunn's Enquiry, p. 101.
[6] Musical Memoirs (Dalyell), p. 235.
[7] Gunn's Enquiry, p. 101.

MacLean, near Tobermory. This was probably prior to 1773, during which year Dr. Johnson met Miss MacLean and specially noticed her.[1]

Although the native performers, as far as we know, were stationary, Scotland was occasionally visited by harpers of note from the neighbouring island, who travelled from castle to castle, and even performed before the Court at Holyrood. Two of these, Hempson[2] and O'Kane, were to be heard during the eighteenth century, but even then the instrument had almost disappeared in Scotland, for we know that the former, during his frequent visits to country houses,[3] met with only one harp, and that a very small instrument. In fact, fashion had changed in Scotland, and other instruments had replaced the Clarscha.

EXCERPT FROM THE ACCOUNTS OF THE LORD HIGH TREASURER OF SCOTLAND RELATING TO THE HARP AND CLARSCHA

1491.	April 5th [Linlithgow], til a harpar, ...	xviij ʃ [4]
	April 19th, to Martyn, clareschaw, and the toder Ersche clareschaw, at the Kingis command, ...	xviij ʃ
	May 30th, til ane Ersche harpar, at the Kingis command, . . .	xviij ʃ [5]
1490-1.	January 2nd, to Martyn M'Bretne, clareschaw, ...	x ʃ
	,, til ane oder Ersche clareschaw, ...	v ʃ [6]
1494.	Dress to Pate Harpar, ...	[7]
1496.	April 25th, giffin to James Mylsone the harpare at the Kingis command, ...	xiij ʃ iiij đ [8]
	August 3rd, giffin to the harpare with the a hand, ...	ix ʃ [9]
	October 28th, to James Mylsone, the harpare, at the Kingis command,	xxxvj ʃ [10]
1496-7.	January 3rd, giffin to Pate, harpare, ...	xiij ʃ iiij đ [11]
	February 25th, giffin to Fowlis the harpare at the King's command,	xiiij ʃ [12]
	March 13th [Perth], to a man that playit on the clarscha to the King, ...	vii ʃ [13]
1497.	March 28th, to Mylsone the harpare, ...	xiiij ʃ
	Fowlis the harpar, ...	xiiij ʃ
	—— to Pate harpare, ...	ix ʃ [14]
	April 10th, to Johne harpar with the ane hand, at the Kingis command, ...	ix ʃ [15]
	May 5th, at the Kingis command, to Mylsoune, harpar, . .	xiij ʃ iiij đ [16]

[1] Gaelic Proverbs, edited by Alex. Nicolson. Edn. 1881, pp. 409-410.

[2] He performed before Prince Charles Edward at Holyrood.

[3] During his second visit to Scotland.

[4] Treasurer's Accounts, vol. i. p. 176.

[5] Ibid., p. 177.

Ibid. p. 184.

Ibid., p. 232.

[8] Treasurer's Accounts, vol. i. p. 273.

[9] Ibid., p. 288.

[10] Ibid., p. 304.

[11] Ibid., p. 309.

[12] Ibid., p. 321.

[13] Ibid., p. 324.

[14] Ibid., p. 326.

[15] Ibid., p. 329.

[16] Ibid., p. 333.

June 12th, to Fowlis the harpar, ... ix s [1]
September 20th, at the Kingis command, to Pate harpar, . . . xviij s [2]
October 2nd, to Pate harpar, at the Kingis command, ... ix s [3]
December 19th, in Fowlis in Angus, to the harpar there, at the Kingis command, ... xiiij s [4]
February — be the Kingis command to James Mylson, . . . ix s [5]
1497-8. February 21st, at the Kingis command, to Sande harpar, . . xiij s iiij d [6]
February 22nd, in Dowquhale, to the harpar, be the Kingis command, ... xiiij s [7]
March 16th, in Dowchale, to the harpar thare, ... xiij s iiij d
March 19th, in Dunbertane, to the man that playit to the King on the clarscha, be the Kingis command, ... xiiij s
March 20th, to Andro Wod, that he hed laid doune to ane Inglis harpar, be the Kingis command, ... xiij s iiij d [8]
1501. December, clothes for Pate Harpar, clarscha, ... [9]
April 13th, Pate harpar on the harp, Pate harper on the clarscha, James Mylson harpar, the Ireland clarscha, and an English harpar, each received . . . . . xiiij s [10]
May 22nd, be the Kingis command, to Pate harpar, ... xiiij s
May 25th, to James Mylson, harpar, be the Kingis command, . . xiiij s [11]
June 1st, to Pate harpair, ... xiiij s [12]
September 14th [Balquidder], to ane clarschaar thare, ... ij s [13]
September 16th [Balquidder], to tua men that playit on the clarscha and sang to the King, be the Kingis command, ... xxviij s [14]
November 11th, be the Kingis command, to the lard of Balnagownis harpare, ... xiiij s [15]
November 15th, to Alexander Harper be [the Kingis command], to help him to by ane hors, ... xxviij s
November 18th, to the Thayn of Caldoris harpar, be the Kingis command, ... xiiij s [16]
1501-2. January 1st, James Mylson, Pate Harpar, Alexander Harpair, Pate Harpar clarscha, and the blind harper, each . . . . . xiiij s [17]
1502. September 26th, be the Kingis command to Mylson harpar, . . xviij s [18]
1502-3. January 1st [Arbroath], to four harparis, ilk ane . . . . . xiiij s [19]
February 22nd, to the blind harpar, be command, ... xiiij s [20]
1503. April 18th, to Pate Harpar, Alexander Harpar, Pate Harper clarescha, and the blind harper, each . . . . . xiiij s [21]

[1] Treasurer's Accounts, vol. i. p. 340.
[2] Ibid., p. 359.
[3] Ibid., p. 361.
[4] Ibid., p. 372.
[5] Ibid., p. 376. Besides the James Mylson, harper, there was a "taubronar" (drummer) of Leith of the same name. — Vol. ii. pp. 141, 155.
[6] Ibid., p. 377.
[7] Ibid., p. 378.
[8] Ibid., p. 383.
[9] Ibid., vol. ii. p. 55.
[10] Treasurer's Accounts, vol. ii. p. 102.
[11] Ibid., p. 109.
[12] Ibid., p. 110.
[13] Ibid., p. 119.
[14] Ibid., p. 120.
[15] Ibid., p. 125.
[16] Ibid., p. 126.
[17] Ibid., p. 131.
[18] Ibid., p. 342.
[19] Ibid., p. 353.
[20] Ibid., p. 359.
[21] Ibid., p. 367.

May 2nd, to Makberty the clarscha to pas in the Ilis, be the Kingis command, v Franch crounis, summa . . . . . iij ti x s [1]
May 15th, to the clarscha in Glenlus, ... ix [2]
August 19th, to the Erle of Ergiles clarschar, be the Kingis command, xiiij s [3]
August 21st [Aberdeen], to the Inglis harparis, ij ros nobles, summa iij ti x s [4]
September 23rd [Stirling], to ane Inglis harpar, be the Kingis command, x Franch crounis, summa . . . . . vij ti [5]
October 2nd, to Alexander harpar and James Mylson, be the Kingis command, ... xxviij s [6]
October 8th, in Elgin, in Murray, to ane blind harpar thare, be the Kingis command, ... xxviij s [7]
October 27th, to Pate Harper, clarscha, ... xiiij s [8]
1503-4. January 1st, to Alexander Harpar, Pate Harpar, Pate Harpar clarscha, Hew Brabenar, and the blind harpar, harpars, each . . . xiiij s [9]
1504. June 31st, in Paslay, to Lord Simpilles harpar, ... xiiij s [10]
July 31st, to Alexander, harpar, and James Mylson, be the Kingis command, ... xxviij s [11]
August 2nd, be the Kingis command, to James Mylson and Alexander, harpar, to fee thaim hors to pas to the raid to Eskdale, . . . xxviij s [12]
October 22nd, to the lard of Balnagownis harper, be command, . . xiiij s [13]
November 7th, in Sanct Johnestoun to Mylson, harpar, be the Kingis command, ... xiiij s [14]
November 17th, to the Countes of Craufurdis harpar, ... xiiij s [15]
1504-5. January 1st, to James Mylson, Alexander, harpar, Bonaventure, Pate Harpar, clarscha, and his son, ilk ane . . . . . xiiij s [16]
March 12th [Lochmaben], to ane clarschaar there, be command, . . vij s [17]
1505. March 25th, to Mylson, Alexander harpar, Pate harpar, clarscha, the blind harpar, Bragman, harparis, ilk ane . . . . . xiiij s [18]
April 12th, to the Ersch clarschaar, for ane stane tane fra him be the King, ... xlij s [19]
May 1st [Dumbarton], to ane clarschaar, be command, ... v s [20]
May 9th, to Mylson, harparis, ... ix s [21]
May 22nd [Stirling], to ane clarschaar, be the Kingis command, . . xiiij s [22]
July 26th, in Eliotstoun to ane harpar thare,[23] be the Kingis command, . xiiij s
July 28th, to Pate, harpar, at the Kingis command, ... ix s [24]
August 16th, to Alexander, harpar, be command of the Lordis of the Chekker, ... xx s [25]

[1] Treasurer's Accounts, vol. ii. p. 369.
[2] Ibid., p. 371.
[3] Ibid., p. 388.
[4] Ibid., p. 389.
[5] Ibid., p. 397.
[6] Ibid., p. 400.
[7] Ibid., p. 401.
[8] Ibid., p. 403.
[9] Ibid., p. 412.
[10] Ibid., p. 443.
[11] Ibid., p. 449.
[12] Ibid., p. 450.
[13] Ibid., p. 464.
[14] Treasurer's Accounts, vol. ii. p. 465.
[15] Ibid., p. 467.
[16] Ibid., p. 472. Bonaventure was probably not a harper.
[17] Ibid., vol. iii. p. 131.
[18] Ibid., p. 132.
[19] Ibid., p. 135.
[20] Ibid., p. 137.
[21] Ibid., p. 139.
[22] Ibid., p. 140.
[23] Probably Lord Sempill's.
[24] Ibid., p. 152.
[25] Ibid., p. 156.

	September 9th, to Bragman harpar, be the Kingis command,	xiiij ℈ [1]
	September 21st, to the Countes of Craufurdis harpar, be command,	xiiij ℈
	—— to the blind harpair, be the Kingis command,	vij ℈ [2]
	October 19th, in Dignewaill, to ane harpar, be the Kingis command,	xiiij ℈ [3]
	December 7th [Edinburgh], to ane Irland clarschaar,	v ℈ [4]
1506.	April 14th, to Alexander harpar, Pate harpar clarscha, his son, the Ersch clarscha, his son, the Beshop of Ros harpar, the Bragman harpar, ilk man,	ix ℈
	Henry Philip, harpar,	ix ℈
	—— to the blind harpar,	ix ℈ [5]
	May 1st, to ane clarschaar in Wigtoun,	v ℈ [6]
	September 1st, in Inchcalloun [Inchmahom], to ane clarscha,	xiiij ℈
	September 2nd, to Pate, harper, be command,	xiiij ℈ [7]
	September 3rd, to Maklanis clarscha,	ix ℈
	September 4th, to the Erle of Ergiles clarscha,	xiiij ℈ [8]
	September 12th, to the beshop of Caithnes harpar,	xiiij ℈ [9]
	October 20th, to Alexander harpar,	xiiij ℈ [10]
	November 3rd, to Pate Harp, clarscha,	vij ℈ [11]
	November 24th, to Pate Harpar, clarscha,	ix ℈ [12]
	December 22, to Pate Harpar,	vij ℈ [13]
1506-7.	January 1st, Harparis and clarscharis paid,	[14]
	February 2nd, to the Erle of Ergiles clarscha,	xiiij ℈ [15]
	February 6th, for ane cais to Ersch clarscharis harp coverit with leddir,	xlij ℈ [16]
	March 18th, to the ald Priour of Quhithirnis clarscha,	xiiij ℈
	March 20th, to Pate Harpar, clarscha,	xiiij ℈ [17]
1507.	April 6th, to Alexander, harpar,	xiiij ℈
	—— to Rolland, clarschaar, and Pate Harpar, clarscha,	xxviij ℈ [18]
	June 14th, to Pate Harpar, clarscha,	xiiij ℈
	to Alexander harpar,	xiiij ℈ [19]
	July 17th, to Pate Harpar, clarscha,	v ℈
	to ane Ersch menstrale,	xiiij ℈ [20]
	July 22 [Ayr], to the clarschar thar,	v ℈ [21]
	September 27th, to Pate Harpar, clarscha,	xiiij ℈ [22]
1507-8.	January 1st, to Alexander, harpar, Bragman and Pate, harpar,	xlij ℈ [23]
1508.	April 25th, to Alexander Harpar, Adam Dickson, Irish clarscha and Bragman, ilk ane	xiiij ℈ [24]

[1] Treasurer's Accounts, vol. iii. p. 160.
[2] Ibid., p. 163.
[3] Ibid., p. 167.
[4] Ibid., p. 175.
[5] Ibid., p. 190.
[6] Ibid., p. 193.
[7] Ibid., p. 338.
[8] Ibid., p. 339.
[9] Ibid., p. 342.
[10] Ibid., p. 351.
[11] Ibid., p. 352.
[12] Ibid., p. 354.
[13] Treasurer's Accounts, vol. iii. p. 358.
[14] Ibid., p. 360.
[15] Ibid., p. 360.
[16] Ibid., p. 367.
[17] Ibid., p. 375.
[18] Ibid., p. 379.
[19] Ibid., p. 392.
[20] Ibid., p. 403.
[21] Ibid., p. 404.
[22] Ibid., vol. iv. p. 76.
[23] Ibid., p. 93.
[24] Ibid., p. 112.

1511. —— to Adam Dikesone harpar for his leveray goune, etc., . . iiij ℔ [1]
1512-13. January, to the Scottis harparis, ilk ane . . . . . xiiij ℈ [2]
1513. July 11th, to Odonelis harpar quhilk past away with him, . . . vij ℔ [3]

REPRESENTATIONS UPON STONE

For the form of the Harp in use in Scotland at a remote period we must turn to such representations of the instrument as appear upon the sculptured stones. Of these seven have fortunately been preserved, and they are here noticed in the order in which they are supposed to have been sculptured.

No. I. The representation upon the stone at the chapel at Altbar, Aberlemno, Forfar (*c.* eighth or ninth century), shows us an instrument triangular in form, with curved fore-pillar. The strings are indicated, but as the stone is much weather-worn the number cannot be ascertained.[4]

No. II. The sculpture at Nigg, Ross-shire (*c.* ninth or tenth century), is somewhat similar, the fore-pillar being in this instance straight. The strings (of which there are eight) are in their proper position.[5]

No. III. is at Dupplin, Perthshire (*c.* tenth or eleventh century). Here the instrument, which is triangular in form, has eight strings and a straight fore-pillar. The performer is seated upon a chair with an ornamented back and apparently holds the Harp against his left shoulder.[6]

No. IV. From Monifieth, Forfarshire (*c.* tenth or eleventh century), at present in the National Museum, Edinburgh, is both better designed and better preserved. The Harp is triangular in form, with a very slightly curved fore-pillar. There are eight strings. The harper is

[1] Treasurer's Accounts, vol. iv. p. 262.

[2] Ibid., p. 402.

[3] Ibid., p. 415.

[4] From a rubbing by Romilly Allen, Esq.

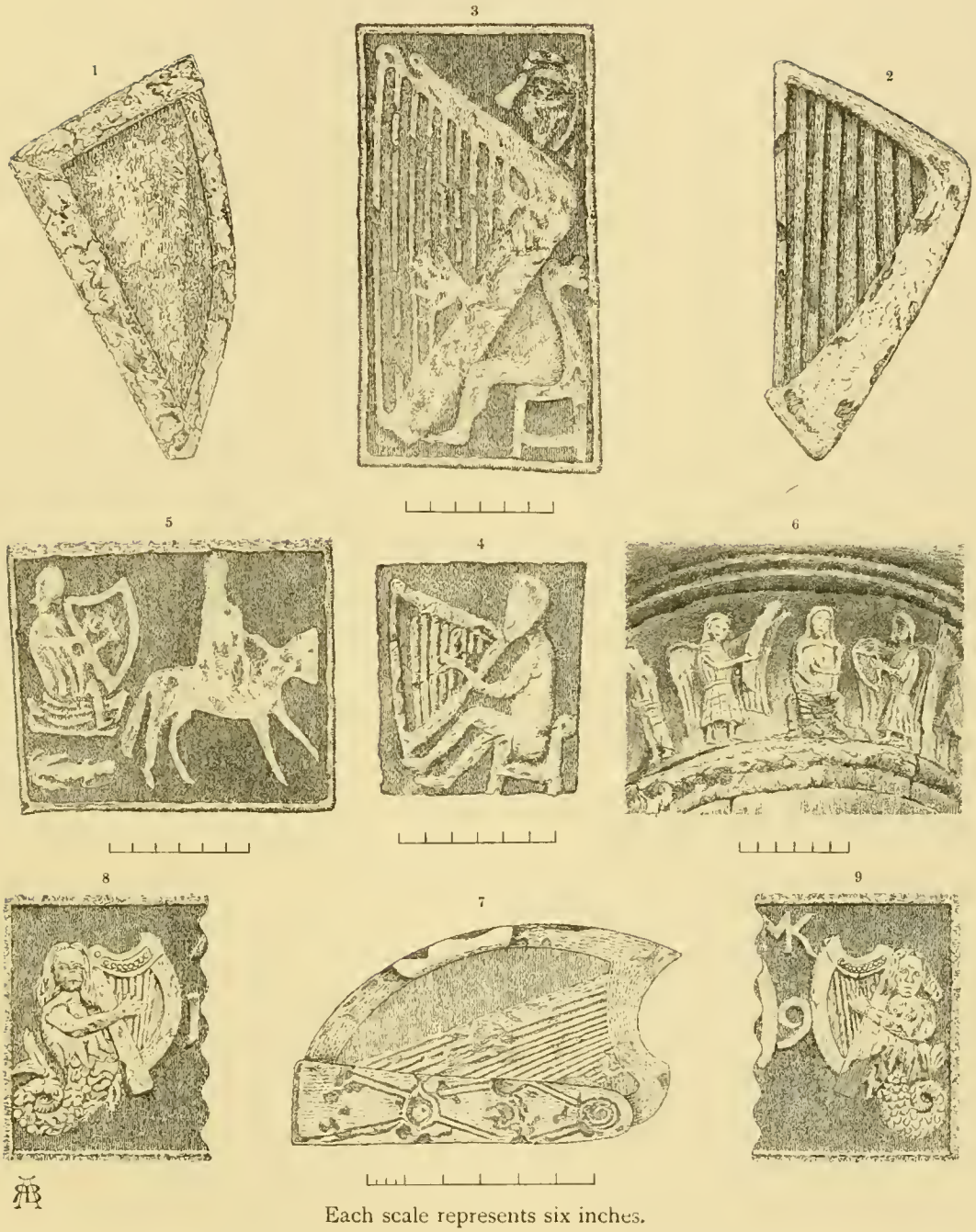
[5] There is an excellent cast of this stone in the Museum of Science and Art, Edinburgh.

[6] The writer had but little time to examine this stone. The illustration is from a drawing and from a rubbing, both hastily made. The form of the Harp, the man's leg, and the chair are most probably accurate. That portion of the sculpture which perhaps at one time represented the shoulder and left arm of the performer is no longer distinct. The head is from a sketch taken before the rubbing was made. The illustration in the Sculptured Stones of Scotland is in some respects different. A careful rubbing with grass might give some additional details.

Perhaps to the same period may be ascribed the sculptured cross slab at Ardchattan, illustrated in the Early Christian Monuments of Scotland, p. 378. Upon which slab a seated figure is represented playing upon a Harp. One side of the instrument is broken away, but the harper appears to be holding the Harp with the fore-pillar towards him.

THE HIGHLAND HARP

AS REPRESENTED UPON STONE.



Each scale represents six inches.

No. 1. Aldbar, c. 8th or 9th century. No. 2. Nigg, c. 9th or 10th century. No. 3. Dupplin, c. 10th or 11th century

No. 4. Monifieth, c. 10th or 11th century. No. 5. St. Oran's Chapel, Iona, c 13th century.

No. 6. Cathedral, Iona, c. 13th century. No. 7. Keills, c. 14th century. Nos. 8 and 9. Kilcoy, 1679.

seated upon a low chair with a back, and is playing with his left hand.[1]

No. V. Upon a slab at St. Oran's Chapel, Iona (*c.* thirteenth century). The occupier of a coracle is represented as holding a Harp, the fore-pillar of which is curved.[2]

No. VI. Upon the capital of one of the columns of the Cathedral, Iona (*c.* thirteenth century), may be seen a representation in relief of the Virgin seated. Approaching from her left there is an angel robed, with large wings and long hair. Both hands of the angel grasp the box of a Harp, which is held in front of the body. The fore-pillar of the Harp is curved.[3]

Passing these early representations we come to the mediæval period.

No. VII. In the north-east angle of the chapel at Keills, Knapdale (*c.* fourteenth century). This piece of sculpture is of great interest and importance. We have here a representation of a Highland Harp [Clarscha] of the period. The box is ornamented in a style similar to that used in decorating the Harp known as that of Queen Mary, and also the Harp in Trinity College, Dublin. The fore-pillar is curved, and has the T formation, to be hereafter referred to; but, what is of special interest, the harmonic curve shows a peculiar, and what may be called the distinctive Highland, hump.[4]

The next and last representation is dated 1679, and occurs upon the lintel of a fireplace in the Castle of Kilcoy, Ross-shire. The sculptor unquestionably had a Highland Harp before him, perhaps one belonging to a retainer of the chief. At either end of the lintel a mermaid is represented as playing upon a Harp. That to the left (No. 8) is perfect, and the Harp is correctly held by the performer against the left shoulder; but here, probably owing to some chipping of the stone or other accident, the hump on the harmonic curve is not clearly indicated. Upon the representation to the right, the sculptor, to make his design more uniform, has placed the Harp against the right shoulder of the performer, in an incorrect position; but this is of little consequence. What is of

[1] From a rubbing by the writer.

[2] From a rubbing most obligingly taken by Mr. Alexander Ritchie, caretaker, Iona.

[3] The illustration is from a photograph by the Rev. J. B. Mackenzie, Kenmore, in the possession of Joseph Anderson, LL.D. Mr. Alexander Ritchie, caretaker, Iona, has kindly examined the sculpture, which is about one half-inch in relief. The harp is four inches long. The stone is much weather-worn.

[4] The writer is specially indebted to the Rev. M. Maclean, Cramond, who most obligingly travelled a considerable distance to examine the slab, and who made several rubbings of the Harp, from which the illustration has been produced.

real interest is, that the hump on the harmonic curve, which, as already stated, is a distinctive characteristic of the Highland Harp, is here clearly indicated. Of this piece of sculpture the block projecting from the lower termination of the box has been broken away, and is represented in the illustration by lines. Upon both sculptures the bands through which the tuning-pegs pass are shown, and have each single curves.[1]

This is, as far as the writer is aware, the latest representation of the last form of the Highland Harp upon stone; but upon the coins struck in Scotland during the reign of James VI. after the union of the Crowns, and also upon one of Charles I., the Clarscha is represented.

The Harp occurs also upon stone, stucco, wood, and painted ceilings in Scotch houses,[2] but these, although here noticed, are simply conventional representations, and are of no interest. Artists no doubt carried their designs about, and reproduced them when necessary.

If we accept the Harps that occur upon the Highland stones and upon the Irish shrines as representations of the instruments that were in use at the periods when the stones were sculptured and the shrines constructed, they may throw some light upon the development of the instrument. The occurrence of eight strings,[3] as shown by the Nigg, Dupplin, and Monifieth stones, erected in separate localities, and sculptured at different periods, can scarcely be accidental. It may therefore be reasonably concluded that the instrument, between the ninth and the eleventh centuries, had that number of strings. The number appears small, but if, as is supposed, the early scales were gapped—that is, that two of the notes in our octave were wanting—these eight strings represent a range of ten notes, sufficient for ordinary melody.

Harps of a larger size may have been in use at a very early period.

[1] The writer is indebted to Thomas Ross, Esq., for a photograph of this stone, from which the illustrations have been taken.

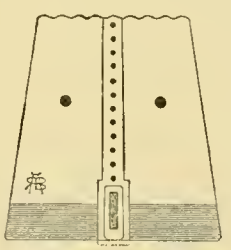
[2] Edinburgh Castle, Finlarig, Kirkton of Burntisland, Huntly Castle, Pitslogie, Craigievar, Glammis, Merchiston Castle, Saughton Mills, Baberton House, Midlothian, Burntisland Parish Church, Ceiling from the Dean House, Museum, Edinburgh.

[3] As early as 845 a portable eight-stringed instrument was in use in Ireland. On one occasion an abbot carried one of these at his girdle from Clare to Cashel —O'Curry's Lectures, vol. iii. pp. 262, 263, 333. The writer has not seen a representation of a Harp upon any illustration of an Irish cross. Stringed instruments are sculptured upon them, but neither they nor the instrument represented upon the Cross of St. Martin, Iona, have the true Harp form. At a later period we know that "Bishops and Abbots and holy men of Ireland were in the habit of carrying their Harps with them in their peregrinations, and found pious delight in playing upon them." — Giraldus Cambrensis, Bohn's Edition, p. 128.

Certainly we find an instrument with a considerable number of strings, upon which the performer is represented as playing with both hands, which archæologists now suppose to belong to the ninth century.[1] The strings at the period were probably rudely and strongly made, and as the tension of a number of such strings tended to draw the harmonic curve and the fore-pillar towards the left, the artificers adopted an exceptionally strong formation of fore-pillar to withstand the strain; so we find that the section of a large portion of the centre of the fore-pillar resembles the letter T. This T formation may be seen upon the shrine of St. Moedoc (*c.* ninth century). It is also, but not so correctly, represented upon the sculpture at Keills, so we may conclude that its importance was recognised and the form in use from the ninth century.

If the reader examines the early Highland stones and the Irish shrines he will observe a total absence of any indication of a block projecting from the lower termination of the box. Certainly, the representations upon stone are in low relief and weather-worn, and any indication of a projecting block may have disappeared in the course of time, but upon the shrines this is not so. An artist who could so clearly indicate the T formation of the fore-pillar upon so small a space could, and probably would, have represented a projecting block, if the box of the Harp he had before him had shown that peculiar feature. Again, upon the sculpture at Keills we find the ornamentation upon the side of the box continued to the lower termination. The sculptor would scarcely have carried the ornamentation to the extremity had he intended to represent a projecting block.

Considering the evidence, it is not unreasonable to suppose that, prior to the fourteenth century, a considerable portion of the lower termination of the box was left solid for the support of the fore-pillar, and that about that period some artificer, for the purpose of diminishing the weight of the instrument, removed a portion of this block upon either side (see shaded portion of diagram),[2] leaving the centre to which



[1] The Shrine of St. Moedoc. When noticing this shrine the writer was under the impression that it was constructed during the eleventh century. It is now supposed to belong to the ninth century.

[2] The dotted lines represent the termination of the projecting block, as shown by the existing specimens.

he attached the fore-pillar; and others, finding that the instrument when so constructed withstood the tension of the strings, adopted the form which afterwards became general. This is conjectural; but if it can be accepted as probable, it must be allowed that Harps of an earlier period may have been treated in a similar manner.

The earliest known representation of a Harp with a projecting block is at Jerpoint Abbey, Kilkenny. The exact date of the sculpture has not been ascertained, but from the costume of the recumbent effigies archæologists have been led to suppose that the monument was constructed during the early portion of the fifteenth century; and as the Harp the sculptor had before him probably belonged to O'Banahan, whose effigy is represented, and may have been of considerable age when copied, the projecting block most likely came into use between 1350[1] and 1380.

EXISTING SPECIMENS

Scotland is fortunate in possessing two exceptionally fine examples of the Highland Harp (Clarescha), viz. the Lamont Harp and the Harp known as that of Queen Mary. The traditions, which account for the names by which these instruments are known, have been fully retailed by John Gunn in his Enquiry in 1807, and by the late Charles D. Bell in 1880; the interesting paper by the latter will be found in the Proceedings of the Society of Antiquaries of Scotland, vol. xv. p. 10.

Both these Harps were deposited in the National Museum, Edinburgh, by the late John Stewart, Esq., of Dalguise, at the time Mr. Bell's paper was read before the Society, and have been admirably cared for ever since.[2] By the permission of the Council of the Society of Antiquaries both the Lamont and the Queen Mary Harps have been photographed for the purpose of illustrating this work. In arranging the Queen Mary Harp for that purpose, the writer placed the Harp in such positions that the exact form of the instrument may be seen by those at a distance who have no opportunity of examining the original.

[1] The shrine of St. Patrick's Tooth was constructed about 1350.

[2] By the special permission of Mr. Stewart these Harps were exhibited at South Kensington. Upon no other occasion have they been removed from the Museum.

THE LAMONT HARP

Plate I

THE LAMONT HARP

This Harp, as it is supposed to be of somewhat greater antiquity, claims the first attention. Of this instrument, as is usual among Celtic specimens, the box is formed out of a solid block of wood and hollowed out from behind so as to form the sounding-board, sides and ends. The form is that of a truncated triangle, the extreme length in front, exclusive of the projecting block but including the collar, is 30 in., and at the back $30\frac{1}{2}$ in. At the upper extremity a collar or neck rises upon either side and at the back, sloping inwards; the height of this collar is $\frac{1}{4}$ in. in front and rather more than $\frac{6}{8}$ in. at the back, the upper termination being $\frac{1}{2}$ in. higher at the back than at the front. In the centre of this collar there is a depression measuring across 2 in., and in depth, both at front and back, about $\frac{3}{16}$ in. This depression extends towards the back, and into it the end of the harmonic curve was placed. The collar and the depression are both diagonal terminations of the box. A cavity, into which the termination of the harmonic curve was inserted, occurs about 1 in. from the front and extends to about $\frac{3}{4}$ in. from the back. The lower extremity of the sounding-board is a straight line and has the unusual width of 17 in.; here the sounding-board is flat, and the remainder was probably flat originally almost to the upper termination. The projecting block is $4\frac{3}{8}$ in. long and $2\frac{5}{8}$ in. broad throughout, the corners at either side of the termination being well rounded. It may be remarked that, from where the projecting block leaves the box the upper portion gradually slopes downwards, the difference at the termination being $\frac{3}{8}$ in. By giving the projecting block this slope the artificer may have anticipated the curvature along the strings, which he must have known would eventually occur (see Plate IV.). The depression into which the fore-pillar was fitted is $4\frac{1}{2}$ in. long and 1 in. broad, the cavity into which the termination of the fore-pillar was sunk and firmly secured by three wooden pegs is $\frac{3}{4}$ in. from the upper extremity of the depression and is about $\frac{5}{8}$ in. broad. At the back of the projecting block the lower termination is rounded off.

The raised string-band is $1\frac{5}{8}$ in. broad, and $\frac{1}{8}$ in. deep. At the lower termination it ends in one step upon either side; here the width is $2\frac{5}{8}$ in., the steps are $1\frac{1}{2}$ in. from the extremity of the sounding-board.

At the upper termination the string-band ends upon either side in semi-circular curves, the commencement of the curves being $26\frac{5}{8}$ in. from the lower termination of the sounding-board, and the ends $26\frac{1}{2}$ in. from the lower extremities of the sides of the box, the summit of each curve being 27 in. from the termination of the sounding-board. The string-band is pierced for 32 strings; the "shoes of the strings," or guards, with the exception of one, are all in their places. Twenty-six of these are deserving of special notice; they are in high relief, well-wrought, and are of exceptionally fine form; they are believed to be of brass[1] (Fig. I.). The remaining five, horse-shoe in form, terminate in quatrefoils, many of the leaves of which have incised circles; two of these are attached to the thirty-first and thirty-second string-holes, and three to the first three string-holes (Fig. II.). The upper string-holes gradually approach the left side of the string-band, so as to allow the strings to be more perpendicular than they otherwise would be (see Plate III., No. 1). The larger "shoes of the strings" being too broad and unsuitable for the three first holes, the horse-shoe form had to be adopted. The sounding-board which, as already stated, was most probably flat throughout, has been raised $\frac{5}{8}$ in. by the tension of the strings. The depth of the string-band is not included in this measurement. Where this convexity occurs, an attempt has been made to strengthen the sounding-board; the "shoes of the strings," from and including the eighth to and including the twenty-second, were removed and replaced over three pieces of thin metal. This portion of the string-band has been carefully examined, and there does not appear to be any crack or split along the string-holes. The length of the strings is: first, $2\frac{1}{8}$ in.; second, $2\frac{1}{2}$ in.; third, $2\frac{5}{8}$ in.; thirty-first, $23\frac{3}{4}$ in.; thirty-second, $24\frac{1}{8}$ in. It must, however, be remembered that on account of the fractures, etc., the form of the instrument has changed considerably; the length of the strings,

Fig. I.

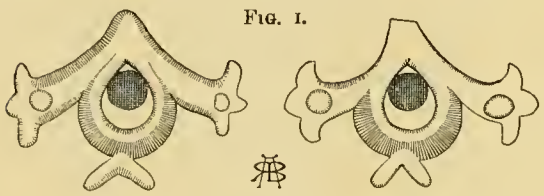
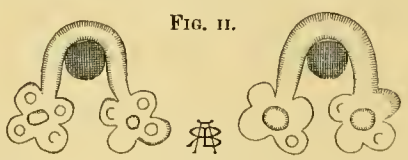


Fig. II.



[1] The reader may remark that these, as also most of those upon the Trinity College Harp, are constructed so as to prevent the string-band from splitting along the string-holes. The blocks (Figs. I. and II.) are actual size.

THE LAMONT HARP.

I RIGHT SIDE OF THE TERMINATION OF THE HARMONIC CURVE SHOWING THE METAL STRAPS, THE ENRICHMENT &c. II. THE FRONT OF THE METAL ENRICHMENT

therefore, when the Harp was constructed, would be somewhat different. There are four sound-holes, each about 1 in. in diameter. The lower sound-holes are $6\frac{5}{8}$ in. from the lower termination, and $2\frac{5}{8}$ in. from the sides. The upper sound-holes are $19\frac{3}{4}$ in. from the lower termination, and $1\frac{1}{8}$ in. from the sides.[1] The thickness of the sounding-board at both the upper and lower sound-holes is $\frac{3}{8}$ in.

The portion of the box above the semicircular termination of the string-band is very slightly convex. At the upper extremity it is $4\frac{1}{4}$ in. broad. Below the collar already noticed a rude iron band $1\frac{1}{8}$ in. broad has been, at a subsequent period, placed round the upper portion of the box. It may be remarked that this band, although placed somewhat diagonally, is nearly perpendicular to the back of the box. The sides of the box are 4 in. deep below the semicircular endings of the string-band, and $4\frac{1}{8}$ in. deep above. The length of the sides at the front and at the back, without the collar, is $30\frac{1}{8}$ in. The thickness of the lower termination of the box is about 1 in.; if there is a strengthening tongue it is probably short. The lower termination of the back of the box, unlike that of the front or sounding-board, is not a straight line, but slopes inward; where the back on either side joins the projecting block it is $\frac{5}{16}$ in. deeper than the junction of the sounding-board and projecting block. This is not an accident; the block of wood must have been an exceptionally fine one. The centre of the projecting block has at some time been cut out, at least as far as the board at the back, and a piece of new wood, $1\frac{1}{2}$ in. deep by $1\frac{3}{4}$ in. broad, let in to strengthen it. This was secured by two pegs. The Harp must have been a favourite instrument and much used, as the angles formed by the sides of the box and the sounding-board have been considerably worn by the friction of the hands and wrists. The board which is let into the sides and ends and forms the back is modern.

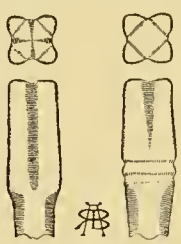
The decoration of the box is very simple. Two parallel lines are carried along either side of the string-band, round the steps along each side of the projecting block, and join each other at the termination. These parallel lines are carried round the semicircular endings

[1] There is a circle drawn by the compass between the upper and lower sound-holes, and upon the right side, which shows that the artificer had had some intention of making six sound-holes.

to the string-band, then along both edges of the box, and no doubt join each other at the upper extremity of the box, which is now covered by the iron band (see Plate III., Nos. 1 and 2). Along and quite close to the angles formed by the sounding-board sides and lower termination of the box, there are single lines, and there are single lines round each sound-hole. Along the left side and termination of the box, and close to the edges of the sounding-board, there are single lines. If there was a line upon the right side it has been worn away, but a line on the right side of the lower termination of the box may still be seen. All these lines have apparently been burned in by a hot iron.

The harmonic curve of this Harp is heavy but striking; the heaviness is to a large extent due to its no longer joining the box, as the artificer intended. The Highland hump already noticed is most pronounced. At the back after leaving the box the harmonic curve is almost flat, then slightly rounded; this curvature gradually diminishes and ends at the hump, where it becomes sharp, and continues sharp up to the bass termination. The angles of the lower portion have been removed or bevelled. This bevelling *at present* commences somewhat behind the front of the box and follows a straight line for $\frac{7}{8}$ in.; it then takes the curved form, and terminates at the junction of the harmonic curve and fore-pillar. The width of the lower side of the harmonic curve is 2 in.; where the angles have been removed it is $1\frac{5}{8}$ in., the bevels being $\frac{3}{8}$ in. deep. Above the bevelling the sides are flat, the depth of the flat surface for a short distance being 1 in., while along the curves it is $1\frac{3}{4}$ in. To these flat portions the bands pierced for the tuning-pegs are attached. These bands are of brass, and each measures along the curve 17 in., and is $\frac{9}{16}$ in. wide. They are strong and well-ornamented: that upon the left side has a series of ovals; four of these at the treble termination are blank; each of the others is pierced in the centre for a tuning-peg (see Plate III., No. 3). Upon the right side at the treble end what appears to be SIII[1] is engraved, after which what is known as the "simple angular fret" is finely engraved along the edges (see Plate III., No. 4). These bands form single curves and are certainly

FIG. III. FIG. IV.



[1] The S may be 5.

THE LAMONT HARP

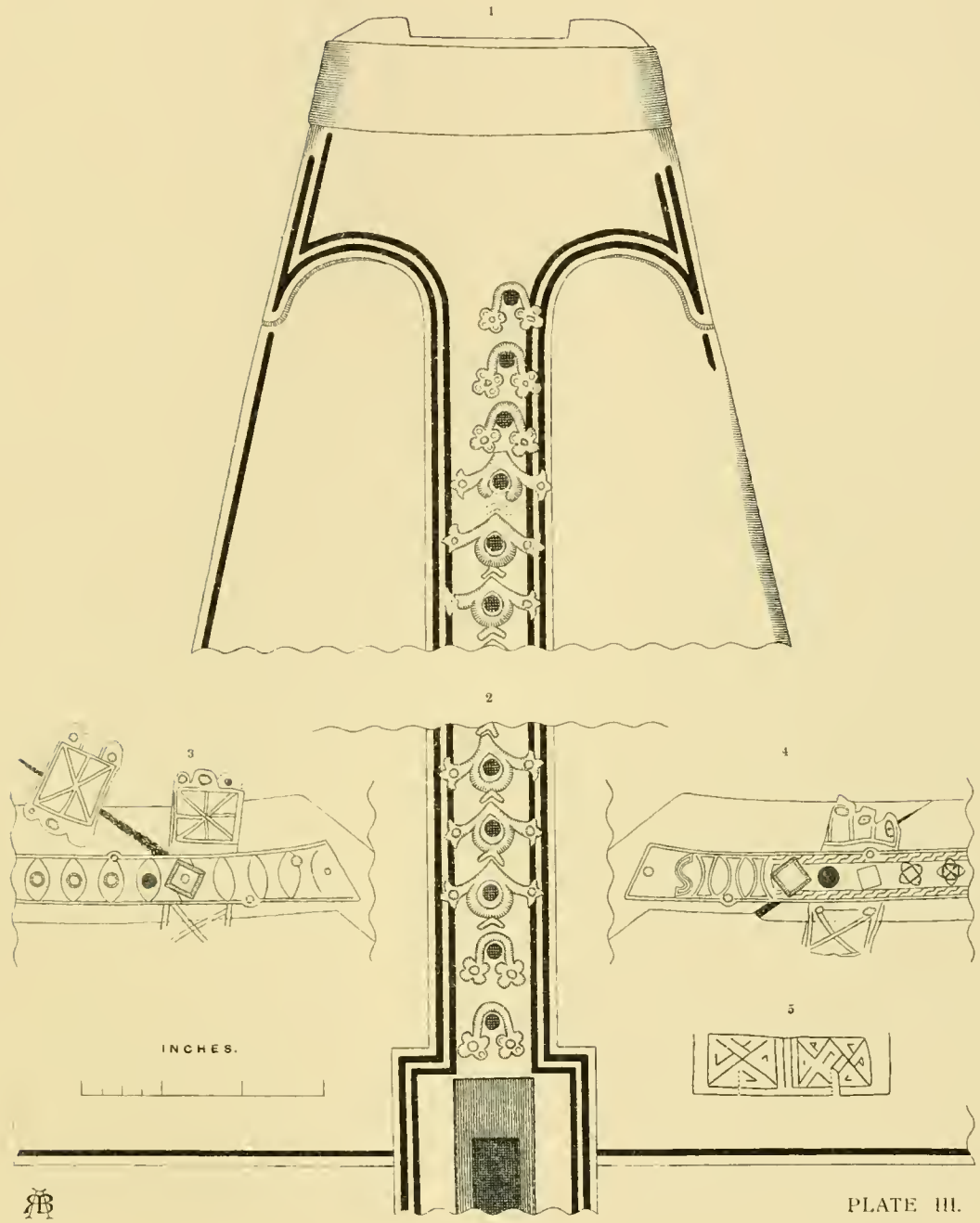


PLATE III.

No. 1 Upper portion of the box, showing the termination of the raised string band.

No. 2. Lower termination of the raised string band.

No. 3. Treble end of the brass band through which the tuning-pegs pass—left side. No. 4. Do. — right side.

No. 5. Ornamentation beneath the lower termination of the brass cap or enrichment.

original. Most of the tuning-pegs are in their places. Some are comparatively modern and are plain, but the greater number are old and show two forms of ornamentation; four of these are as shown in Fig. III., the others as in Fig. IV.[1] They are about $4\frac{1}{4}$ in. in length.

The end of the harmonic curve is covered with a brass enrichment. The engraving of the sides and end was executed by some person who had measurements but had not the Harp before him; consequently when the cap came to be fitted the end was found to be too deep, so had to be cut in two places (see Plate III., No. 5). The portion between the two incisions was then bent forward so as to fit over the front of the fore-pillar (see Plate II.). This has been rudely and carelessly done, and the ornamentation has been injured. The metal enrichment is well designed and executed. The sides and end show interlaced patterns engraved; and the front, which may be described as a parallelogram surmounted by a triangle, has in the centre a representation in brass of a crystal cabuchon cut with foliaceous patterns both above and below. This face is surmounted by a border or frame, which is secured by three nails which have ornamented heads. Upon the outside the frame has a rope moulding from the upper extremity as far as the interlaced patterns upon the sides extend, then the strands of the ropes are reversed, and along the three sides of the parallelogram the form is altogether different. Here the ornamentation, which is principally upon the inner side, consists of a series of depressions, three on each side and nine at the lower termination. This termination, which was originally a straight line, has been forced to curve inwards and cover some of the floral ornamentation of the face, a portion of which may be seen below and outside the frame (see Plate II.). The cap with frame is $5\frac{3}{4}$ in. long, and with the frame is $2\frac{9}{16}$ in. wide at the lower extremity; the length at the sides is $5\frac{7}{8}$ in. without the frame, and with the frame 6 in.; the depth of the sides without the frame is $\frac{13}{16}$ in.; the height of the frame above the sides is $\frac{1}{4}$ in.

It is probable that not long after the Harp was constructed the tension of the strings began to draw the harmonic curve towards the left, and to resist the strain two brass straps were constructed. These were firmly attached to the harmonic curve and fore-pillar each by four nails with broad and rounded heads. The ends of some of these nails were firmly

[1] The illustrations are actual size. Both forms are to be met with upon Irish specimens.

clamped upon the opposite side. These straps are $7\frac{3}{8}$ in. long and $\frac{5}{8}$ in. broad in the centre, tapering to $\frac{7}{16}$ in. at the upper end and $\frac{1}{2}$ in. at the lower termination. The upper extremities of both are leaf-shaped; along the side of the harmonic curve upon both there appears to be angular fret decoration until they meet and cross the band for the tuning-pegs, where they are engraved in diagonal lines; then parallel lines close together cross the straps. Between the band for the tuning-pegs and the lower portion of the harmonic curve the ornamentation upon both is distinct. Upon that nearer to the bass there is an interlaced pattern, and upon that nearer to the treble a foliaceous pattern. Each strap has some slight ornamentation where it bends before joining the fore-pillar, after which foliaceous patterns occur upon both; and in each case the termination is a dragonesque head (see Plate II.).

At an early period a bad crack, caused by the tension of the strings, appeared at the hole[1] for the first tuning-peg; and to prevent it from extending, the harmonic curve and the fore-pillar were removed from the box, a strong strap of iron sunk in the wood at the under side of the harmonic curve, and a small thin brass band placed over it and nailed at either side of the crack. At the same period a thin brass band was attached upon the right side, above the crack, passed under the brass bands for the tuning-pegs, and beneath the harmonic curve, and attached to the opposite or left side, well above the fracture. This band is ornamented throughout (see Plate III., Nos. 3 and 4). A small band was also attached both above and below the crack. There is no line decoration upon the harmonic curve. The following are some of the measurements of this portion of the instrument. The depth at the commencement of the flange near the box is 4 in., at the hump $5\frac{1}{2}$ in., at the curve below the hump $4\frac{1}{2}$ in., at the end of the flange $4\frac{7}{8}$ in., at the extreme bass termination without the mounting $5\frac{7}{8}$ in. From the back where it leaves the box to the hump $9\frac{1}{2}$ in., from the back to the head of the nail at the apex of the triangular enrichment $18\frac{1}{2}$ in., from the back to the lower termination of the enrichment $20\frac{1}{4}$ in. An examination of the harmonic curve shows that the tension of the strings has warped or twisted it, as the apex of the triangular setting leans about $\frac{1}{2}$ in. towards the left.

[1] This hole could not have been afterwards used, and it is possible the hole for the second tuning-peg was also useless.

The fore-pillar is considerably curved. The artificer understood the form, but was apparently unaware of the object, of the T formation, before referred to; so he treated it as a decoration and placed it at much too great a length from either extremity (see Plate I.), with the result that the fore-pillar was unable to withstand the strain to the left, and a bad fracture occurred below, and a slight crack appeared above, the T formation.[1] The Harp must have been a highly prized instrument, for in place of providing another fore-pillar, an attempt was made to supply a new termination to the broken fore-pillar. Here, again, the artisan was at fault. Had he known that the tension of the strings tended to shorten the fore-pillar, he would probably have placed broad plates upon either side; he did not do so, but placed two straps—one upon either side. What might have been anticipated occurred: the fore-pillar was shortened, and there was another hopelessly bad fracture. Where the fore-pillar joins the harmonic curve the lines are no longer parallel, specially upon the right side; this is usually an indication that the fore-pillar has been shortened. The writer has taken some trouble to ascertain whether the curvature of the upper or original portion of the fore-pillar has been increased; so, allowing that the shortening may have been $\frac{1}{2}$ in., when preparing the diagram (Plate IV.), he continued the curve of the upper portion and then lengthened the fore-pillar $\frac{1}{4}$ in. at either end. It was then found that, with the curve which the lengthened fore-pillar then showed, the fore-pillar would not fit, whereas when the present curve of the upper portion was continued the fore-pillar fitted; it may therefore be concluded that the upper portion has not been shortened. It is evident that, after the fore-pillar was spliced, it was no longer able to withstand the direct tension of the strings, and that the straps connecting the fractured portions became hinges, as it were, and consequently the fore-pillar was shortened. It may be remarked that the straps binding the harmonic curve and fore-pillar are securely fastened to the harmonic curve each by two nails and by a tuning-peg, consequently they could not be moved; but where they are attached to the fore-pillar the wood is much thinner and was probably somewhat decayed. So when the last breakage occurred and the fore-pillar was shortened, the holes became

[1] The writer does not see any reason for supposing that the upper portion of the fore-pillar is not original.

enlarged, and the back of the fore-pillar was forced from the harmonic curve about $\frac{1}{4}$ in. upon the right side and somewhat less upon the left side.

The following are the measurements of the fore-pillar. The cavity in the harmonic curve, into which the upper extremity is inserted, is $3\frac{1}{8}$ in. long and 1 in. wide; the fore-pillar at this extremity is in front $1\frac{3}{16}$ in. wide, at the back $\frac{15}{16}$ in., the depth being $3\frac{1}{4}$ in. Six inches from the upper termination, where the T formation commences, it is $1\frac{1}{4}$ in. in front and 1 in. at the back. The extreme length of the T along the outer curve is 19 in., the width at 6 in. is $3\frac{1}{8}$ in., at the centre $3\frac{1}{2}$ in., at 12 in. $3\frac{1}{8}$ in. The vertical depth of the T at the centre is $\frac{7}{8}$ in., the flange 1 in., depth from the flange to the back $2\frac{1}{2}$ in. The width of the back of the fore-pillar where the fracture occurred is 1 in., the depth below the fracture $3\frac{5}{8}$ in. The outside curve of the remains of the fore-pillar and the addition is $32\frac{3}{4}$ in. In front and in the centre of the T formation there are two concentric circles. These may not be part of the original ornamentation of the Harp, as they are not shown by burned lines. The outer circle is $13\frac{1}{16}$ in. from the upper extremity. The inner circle is $13\frac{11}{16}$ in. from the upper extremity. The diameter of the outer circle is $2\frac{3}{4}$ in.; that of the inner circle is $1\frac{1}{2}$ in.

Either at the time the fractured fore-pillar was spliced, or at a subsequent period, the treble termination of the harmonic curve was removed from the depression in the upper portion of the box, and a wedge-shaped piece of wood placed under the left side; and, when so raised, the harmonic curve was forced out of the cavity and back so as to allow of the rude iron strap which now binds it to the box being attached,[1] thus causing a most unsightly alteration in the form of the instrument. At present the harmonic curve is tilted downwards and towards the left to such an extent that the metal enrichment, in place of being directly over, is now $2\frac{5}{8}$ in. to the left of, the string-band.

As the Harp is now so distorted, it is impossible by a single photograph to give a representation of what it was originally, but the writer has endeavoured to give a probable representation by tracing portions of two separate photographs, and placing them as they most probably were originally (see Plate IV.). Another indignity this ancient Harp has

[1] At the back the collar has been somewhat cut down.

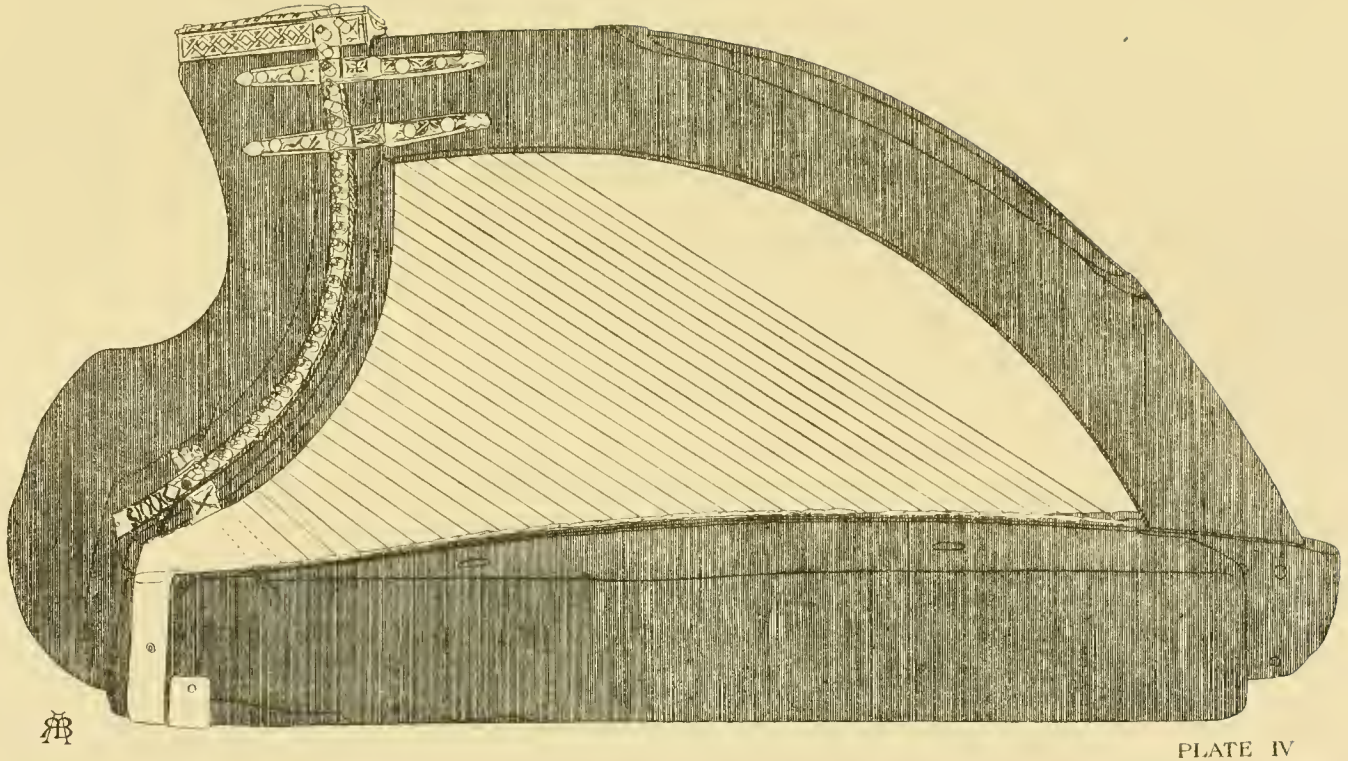


PLATE IV

THE LAMONT HARP

PROBABLE FORM OF THE HARP PRIOR TO THE FRACTURE OF THE FORE-PILLAR

been subjected to should be noticed. Some former possessor, apparently disliking the appearance of the bright metal, had all the mountings painted a deep brownish red. Most of this was afterwards removed from the cap and straps, but much of the bands for the tuning-pegs, the tuning-pegs, and the finely designed "shoes of the strings," are so coated with paint that the form is somewhat indistinct, and even the metal used for the construction of the last-mentioned is nowhere distinguishable.[1]

The writer has not been able to ascertain the exact weight of the Lamont Harp, but if Mr. Gunn is correct in stating that it is nearly twice the weight of the Queen Mary Harp, it must weigh somewhat less than 24 lbs. The Harp is a rich mahogany colour, and has perhaps been stained. The box, were it not worm-eaten, would now be serviceable. The harmonic curve and fore-pillar are, according to Mr. Gunn, of plane tree.

As Mr. Gunn's Enquiry may still be met with, it is desirable to notice some statements that may be found in that work. Firstly, Mr. Gunn supposed that the harmonic curve (which, as already stated, leans so much towards the left that the metal enrichment is $2\frac{5}{8}$ in. to the left of the string-band) was so arranged "in order to leave a greater opening for the voice of the performer to extend more freely, in all directions, to his audience, and that it might be obstructed as little as possible by the front-arm of the instrument"! Secondly, Mr. Gunn failed to notice the serious crack in the harmonic curve which rendered the first and perhaps the second peg-hole useless, and concluded that the instrument had originally been intended to be strung with 30 strings only. And lastly, Mr. Gunn supposed that all the string-holes had been furnished with "shoes of the strings" of the horse-shoe form, and that these with the exception of five had been worn out and had been replaced by others of a different form; whereas those of the horse-shoe form were placed over the first three holes, as the other "shoes of the strings," on account of their size, could not be used; and those over the 31st and 32nd string-holes were placed there probably because a sufficient number of the larger and finer form had not been obtained from the artificer.

Two illustrations of this Harp may be found in An Enquiry, etc., by

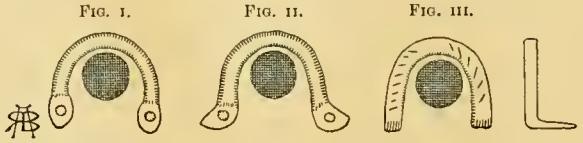
[1] Mr. Bell states that they are of brass.

John Gunn. There are also illustrations in the Proceedings of the Society of Antiquaries; in Musical Instruments, by Hipkins and Gibb; in Drummond's Scottish Weapons; and in the Book of the True Highlander. In the last-mentioned, the Harp is represented with a highly ornamented and improbable fore-pillar.

THE "QUEEN MARY" HARP

The box of this instrument, which is in the form of a truncated triangle, curved at either side, at the upper extremity, and at the back, is hollowed out of a solid piece of wood. At the lower extremity the box terminates upon either side of the projecting block in straight lines. The raised string-band ends upon either side at the upper extremity in semicircular curves; the width of the upper portion of the string-band is $1\frac{7}{32}$ in., while at the lower termination it is $1\frac{1}{16}$ in., the depth throughout being $\frac{1}{8}$ in. At the lower extremity it is without steps, and is the commencement of the projecting block. The string-band is pierced with twenty-nine string-holes. All but two of the "shoes of the strings" are in their places. They are of three varieties, two being simply horse-shoe in form with flattened terminations pierced for nails (Fig. I.). Six are similar, but with flattened terminations turned outwards and pierced for nails (Fig. II.); while nineteen of a stronger make, which are decorated in incised diagonal lines, have the terminations bent backwards at right angles and sharpened so as to act as nails (Fig. III.).[1] Above the string-band the termination of the box is curved upon either side and slightly convex across. The sounding-board at the lower extremity, although flat upon either side, slopes from the string-band towards the sides, where it is rather less than $\frac{1}{4}$ in. lower than at the centre. The sounding-board, in fact, has the form of an obtuse angle. There are four sound-holes; the two uppermost are about $\frac{5}{8}$ in. in diameter, the lower two about $\frac{11}{16}$ in. in diameter. The thickness of the sounding-board at

Fig. I. Fig. II. Fig. III.



[1] The illustrations are actual size. It may be remarked that these "shoes of the strings," being of the horse-shoe form, so far from strengthening the string-band are a source of weakness when the string-holes are as large as they are upon the Celtic specimens.

THE "QUEEN MARY" HARP

Plate I

the upper sound-holes is $\frac{1}{4}$ in., at the lower sound-holes $\frac{5}{16}$ in. There is at the lower termination of the box, independent of the continuation of the string-band, a short projecting block $\frac{1}{2}$ in. long and $\frac{15}{32}$ in. wide, upon the right side, and $\frac{7}{16}$ in. wide upon the left side, which in front measures $2\frac{5}{8}$ in. across, and at the back $2\frac{1}{16}$ in. The string-band before it leaves the box is $1\frac{11}{16}$ in. across, while at the extremity where it is curved it is $1\frac{15}{16}$ in. Here there is a depression into which the fore-pillar was placed; this is about $3\frac{5}{8}$ in. long; next the sounding-board it is $1\frac{5}{16}$ in. across, and at the lower termination $1\frac{5}{8}$ in. This depression is $\frac{3}{32}$ in. deep. Within it there is a cavity into which the termination of the fore-pillar fitted. This cavity is $\frac{13}{16}$ in. from the upper extremity of the depression, and is $\frac{5}{8}$ in. in width and $2\frac{1}{8}$ in. in length. It may be remarked that the junction of the sounding-board and the end of the box is rather more than a right angle; the back of the box, in fact, protrudes about $\frac{1}{8}$ in. at the sides of the projecting block and $\frac{1}{4}$ in. at either extremity. The length of the box without either projection is $25\frac{7}{16}$ in. The width at the upper extremity before it curves is $4\frac{3}{4}$ in., and at the lower termination $11\frac{11}{16}$ in. (see Plate VI.).[1]

For the greater portion the sides of the box are 4 in. deep, but above the termination of the semicircular endings to the string-band they are $4\frac{1}{8}$ in. The sides at the upper extremity are semicircular, from which to the lower termination the length is $25\frac{1}{2}$ in. Above the semicircular termination the surface is curved towards the junction of the harmonic curve. All the curved surface has been removed, leaving a beaded edge along the termination of the front of the box and of the sides. This beaded edge may have extended across the curved termination of the back. It is now not visible, but as the upper portion of the ornamentation is carried round the back, it is probable that the beaded edge and the lower portion of the ornamentation was also continued, as indicated by dotted lines upon Plate VII. No. 1. The upper portion of the back is curved so as to meet the harmonic curve. Surrounding the oval space reserved for the junction of the box and harmonic curve there is a very neatly carved bead.[2] This oval space, when examined from the side, will be found to have

[1] The measurements are from the Harp, but the outlines shown upon Plate VI. are the continuations of the sides and lower termination, and may be different, as portions of the edges are worn away.

[2] This bead does not cross the front of the box, but commences at the shoulders, where it is $\frac{3}{32}$ in. high, while at the back it is $\frac{1}{8}$ in. high.

a diagonal inclination.[1] Within this oval space there is a depression into which the end of the harmonic curve is placed. The depth of this depression near the front is $\frac{3}{16}$ in., and near the back about $\frac{1}{8}$ in. The length of the back of the box measured along the curve formed by the back of the shoulders is $27\frac{1}{2}$ in., but in a straight line it is 27 in. The board closing the cavity at the back received from the artificer as much attention as the other portions of the box. At the upper extremity it is battlemented in form[2] (see Plate VII., No. 1), the box portion being undercut; the board, which is $\frac{1}{4}$ in. thick, was simply slipped in and retained in position by a few pegs or nails at the lower termination, where as well as at the sides there is a rebate. The back, although flat for the most part, is slightly convex at the lower termination (see Plate VII.). This curvature has evidently not been caused by friction. At the sides of the box the thickness is $\frac{3}{8}$ in., and internally the depth at the centre is $3\frac{5}{8}$ in. and at the lower termination $3\frac{1}{8}$ in.; the thickness at the lower extremity being $1\frac{1}{8}$ in. If there is a strengthening tongue it cannot be of any considerable length. From the termination of the projecting block to the upper extremity of the box the length is $28\frac{1}{2}$ in. The sides of the box of this Harp are much worn by the friction of the hands and wrists of the performers.

The harmonic curve is most gracefully formed.[3] Where it leaves the box the section is oval, then it is pear-shaped, and, further on, the upper portion becomes nearly sharp. Here there is a most graceful Highland hump, from which to the bass termination the sharpness of the upper portion continues. Along the sides and following the curves there is a delicately carved bead. At some distance from the junction of the harmonic curve and box this bead takes a downward curve and is continued underneath, where the beads on either side meet, the junction being in the form of a Λ, the apex being $2\frac{3}{8}$ in. from the box, measuring along the curve. The sides of the harmonic curve below the beads are flat. Here brass bands, pierced for twenty-nine tuning-pegs, are

[1] The length of this diagonal inclination is $3\frac{1}{8}$ in. The angle formed by it, with measurements, may be seen upon the illustration, Plate V.

[2] The highest portions being $23\frac{3}{8}$ in., and the lowest portion $22\frac{5}{16}$ in. from the lower end of the box; the terminations corresponding with the semicircular terminations of the raised string-band.

[3] The correct form will be seen from the photogravure plates. The diagrams (Plate VIII.) are from rubbings and tracings, and are intended to show the ornamentation, and as far as possible the exact place where it occurs.

THE "QUEEN MARY" HARP

Plate II

placed. They are thin and are attached by an unusual number of small nails, there being sixteen holes above and seventeen and eighteen below. These bands form single curves, and measure along the curves $13\frac{1}{2}$ in., and are $\frac{5}{8}$ in. wide. They have for ornament two parallel incised lines running above and below the tuning-pegs and round the treble and bass terminations. Below these metal bands the surface of the wood has been slightly removed, although the flat form is still continued. Underneath, from the Λ to near the bass, the harmonic curve is convex; this curvature gradually diminishes, and the surface eventually becomes flat. Towards the termination there is a depression $3\frac{1}{2}$ in. long, $1\frac{3}{8}$ in. wide in front, and $1\frac{3}{16}$ in. wide at the back, and $\frac{5}{32}$ in. deep, for the reception of the fore-pillar.[1] The termination of the harmonic curve at the bass is in form a parallelogram surmounted by an acute angle, which is the sectional form between the bass and the Highland hump. The brass tuning-pegs are unlike those upon other examples. They are about 3 in. in length; the diameter of the circular portion is at the string end more than $\frac{1}{8}$ in., and at the thickest end $\frac{1}{4}$ in. Some, not all, have two circles incised about $\frac{5}{8}$ in. from the tuning end. The section of the portions made to fit the tuning-key will be found in every case to be oblong. Many of the oblong terminations have double lines crossing each other, thus forming four crosses, while each of the original tuning-pegs has a single cross incised upon the termination of the string end (Fig. IV.). At a subsequent and much later period, when an additional bass string was required, a thicker and shorter tuning-peg of iron was added beneath the peg-band. It may be remarked that the termination upon the tuning end is in this case square, and as it did not fit the key it is much worn. Here upon the termination there are two incised lines from the angles which form a cross, perhaps added for uniformity. The string end of this peg is split.[2] The shortest string measures 3 in., the twenty-ninth string is $24\frac{1}{8}$ in., the thirtieth or additional string $24\frac{3}{16}$ in.

FIG. IV.

[1] Within this depression there is a cavity into which the end of the fore-pillar is inserted. As it is not visible, the dimensions have not been ascertained.

[2] The writer does not know of any Irish or Highland Harps upon which pegs so formed are to be found. The one described is certainly a late addition. Pegs with split terminations may be seen upon Welsh and French Harps.

Besides the additional peg referred to, there are others of iron which were most probably supplied by Messrs. Gunn and Elouis. Three of these have holes for strings, and five have split terminations.

The fore-pillar is most remarkable. At either extremity of the T formation there are beautifully executed representations of reptiles' heads. Both of these show what may be called protruding lips somewhat pointed in front, from which the lips gradually diminish in width, the sections for some distance being more or less concave. They become flat when carried along the back of the T formation (see Plate IX.). This flat ribbon will be hereafter noticed when the decoration is described. What may be called the snouts are in both cases above the lips. These, which are also pointed in front, are carried along either side of the heads, and end in points at the back of the eyes. The sections of these parts are also more or less concave. Along the centre of the upper portion of the heads (which are slightly curved along the profile) there are flattened beads, and upon either side are eyes, the balls of which are most prominent and have deep marks in the centre. Above and at the back of the eyes the spaces are concave. For representations of these heads, actual size, see Plate IV.

From the projecting block to the reptile's head there is a flattened bead along the centre; near to the projecting block these portions slope slightly from the bead to the sides, while near to the reptile's head they curve considerably upon either side of the bead, and here the edges will be found to be rounded off, probably by the friction caused by the hand when moving the instrument. From the harmonic curve to the other reptile's head there is also a flattened bead along the centre; near to the harmonic curve this portion of the fore-pillar is very slightly convex; near to the reptile's head it slopes considerably from the bead to the sides, while at the centre it is flat. This portion of the pillar has not been subjected to much friction, and is little worn. The T formation[1] is curved in front and at the sides, so the term flange cannot be used when describing the back. Along the centre of the T formation there is a flattened bead, which will be hereafter noticed. At present, the arc formed by the back of the fore-pillar is at its highest $4\frac{1}{16}$ in. from the plane. The back of the fore-pillar is concave across its entire length. The outside curve measures 30 in., the inside curve $24\frac{3}{8}$ or $24\frac{1}{2}$ in.

It is clear that while the work of the fore-pillar was in progress a

[1] Mr. Bell could not have been aware of the object of the T formation when he referred to it as "a convenient hold for the hand"!

THE "QUEEN MARY" HARP

defect was discovered in the wood at the angle formed by the back and the left side. The defective portion was removed, and a fresh piece inserted. At a later period this must have become loose, and glue or some species of cement was applied to keep it in its place, but without effect. It is now missing. The artist who designed this Harp had unquestionably great artistic feeling, and the work of the artificer who constructed the instrument could scarcely be surpassed. The three portions of the Harp were kept together by the tension of the strings alone.

It would appear that the decorator had a certain number of designs ready prepared, which he occasionally but rarely varied. The design for the ornamentation of the sounding-board was first indicated by him with the greatest accuracy. Some of these lines are still visible. This design shows at the centre at either side crosses enclosed within circles, and at the lower extremity upon either side the ornamentation terminates in Latin crosses. The designs upon both sides of the sounding-board are precisely the same, and are shown by fine but deeply burned lines. A burned line runs along the lower termination at either side, and it is evident there has been a burned line upon either side of the sounding-board, as a portion upon the left side may still be seen, and the commencement of the line at the semicircle upon the right side is visible.[1] Upon the raised string-band there are burned lines commencing at the first incised lines at the semicircular terminations; these are carried along the sides and are $\frac{1}{8}$ in. from the edges, and cross the string-band at the lower termination $\frac{1}{8}$ in. from the depression. Above the semicircular curves of the string-band there is a very beautiful foliaceous pattern shown by depressions and incised lines. The two sides of the box have the same design slightly varied at the semicircular endings; the lines and curves are all burned in (see Plate VI.).[2] If the reader will again examine the representation of the Harp upon the stone at Keills (p. 155), he will find the ornamentation to be similar in character to that upon the sides of the box of the "Queen Mary" Harp. Above the semi-

[1] It was evidently the intention of the artificer to surround each sound-hole with a burned line, but this he only carried out in the case of the lower sound-hole upon the left side.

[2] Upon the right side there are traces of a burned line along the angle formed by the side and the sounding-board. The other angles are so worn that the lines, which probably ran along them also, are not visible.

circular terminations of the sides are what may be called the shoulders; the designs upon both shoulders are the same, double lines connecting semicircles within which are small single circles. The upper portions of these extend round the back, and are shown by burned lines (see Plate VI.). The lower end of the box is also ornamented in burned double lines, curves, etc., besides which there has evidently been a surrounding line near to the angles formed by the sounding-board sides and back, the first mentioned being still visible (see Plate VII.). The back, a portion of the Harp which probably as a rule received but scant attention, was no doubt also largely decorated in a similar manner. Straight lines and two small circles with double semicircles are still visible at either side, the centres of both of the latter being $9\frac{3}{8}$ in. from the lower termination of the box (see Plate VII.). The projecting block was carved to represent the head of a hound facing downwards; the falling ears upon either side are in relief; a portion of one eye, shown by incised lines, is still visible upon the right side; and the open mouth and teeth, shown in relief and by incised lines, are distinct upon both sides of the block (see Plate VII.).

Running along the lower edges of the sides of the harmonic curve, from the bead to the bass termination, there are incised lines. These were carried along the edge of the termination. There are also incised lines upon either side, along and close to the edge of the upper portion, from the bass termination to the hump. These were also carried along the sides of the termination.

The decorations upon the sides of the harmonic curve are altogether shown by burned lines, curves, and circles;[1] they are the same upon both sides, excepting the portions below the metal bands for the tuning-pegs, where they are dissimilar. Upon the left, springing from the incised line, there are thirteen single semicircles which are intersected by thirteen others, thus forming an arcade of twenty-seven Gothic arches; while upon the right, double lines connecting semicircles, etc., occur between the incised line and the metal band through which the tuning-

[1] As an unsightly piece of metal has been nailed to the back of the box and extends $4\frac{1}{2}$ in. along the harmonic curve, covering a portion of the ornamentation, the exact termination of the design is not visible; but about $\frac{1}{4}$ in. from the box may be seen upon either side two concentric but incomplete circles, $1\frac{1}{8}$ in. in diameter, with a small circle in the centre of each. The outermost of the concentric circles are about 2 in. apart. They may be semicircles joined by lines, but this is uncertain (see Plate VIII.).

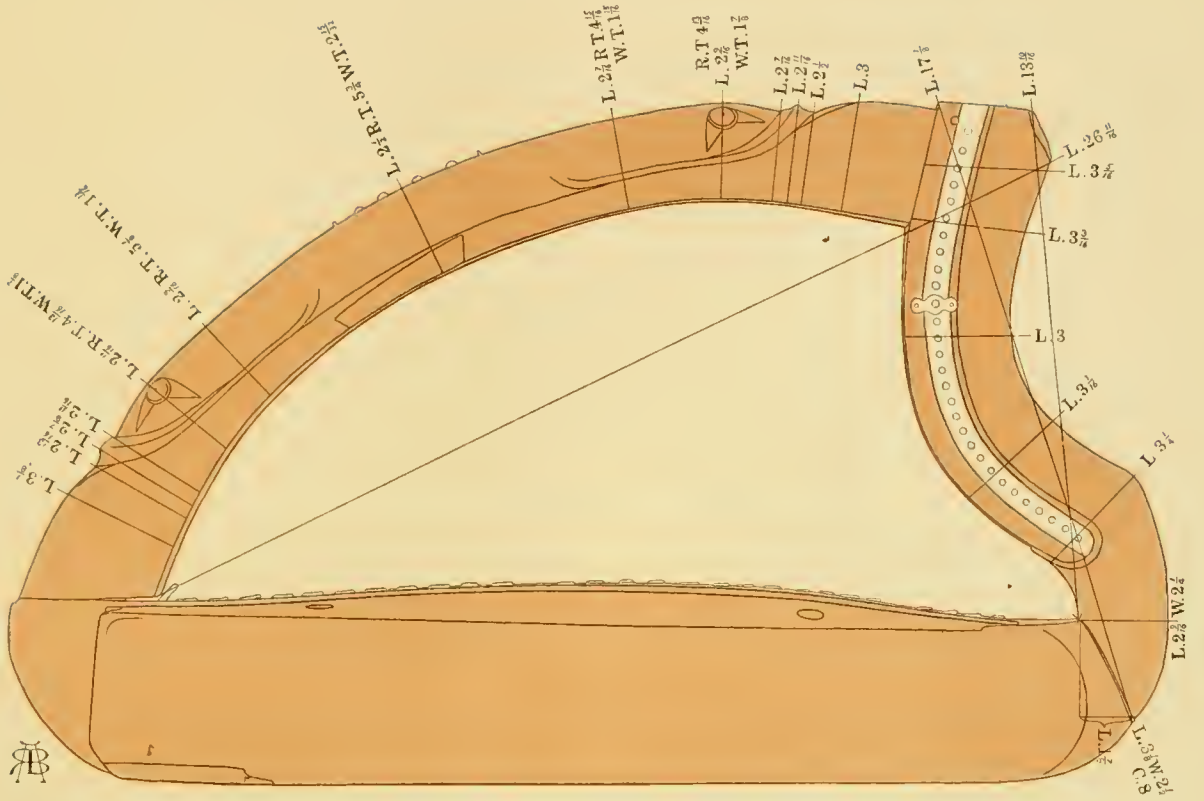
PLATE IV

THE "QUEEN MARY" HARP

THE FORE-PILLAR. DETAILS. ACTUAL SIZE

Nos I. II & III THE HEAD FACING THE HARMONIC CURVE Nos IV V & VI THE HEAD FACING THE PROJECTING BLOCK

THE "QUEEN MARY" HARP.



PRESENT FORM OF THE HARP.

The measurements are given in inches. Abbreviations :—L., length ; W., width ; C., circumference ; R. T., round the T formation ; W. T., width of the T formation.

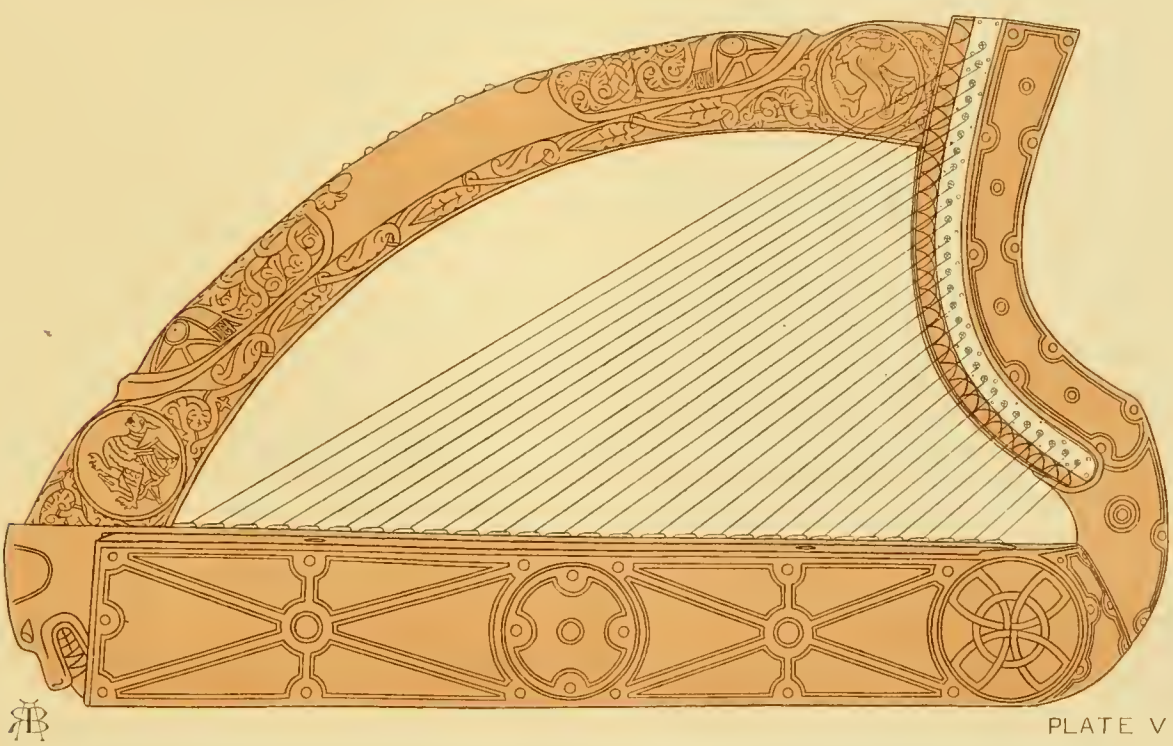


PLATE V

PROBABLE FORM OF THE HARP WHEN IT LEFT THE HANDS OF THE ARTIFICER.

pegs pass. The front of the harmonic curve at the bass has upon the outside incised lines, within which are lines, semicircles, and small circles burned (see Plate VIII.). Beneath the harmonic curve, and between the Λ formed by the beads already referred to and the junction of the harmonic curve and fore-pillar, there is a delicately carved moulding, still as sharp as when it left the hands of the artificer, and it may be remarked that this moulding has a semicircular termination (see Plate VIII.).

The fore-pillar is most beautifully decorated; carving in relief, incised lines, and engraved work, touched up here and there by a finely-pointed hot iron and enriched by staining, are used with great skill. Upon the right side there is a foliaceous and trefoil pattern; then within a circle, surmounted by pellets, a two-legged reptile with upturned head is represented with a fish in its jaws, and above a horse-like animal with its right foreleg and hoof raised to its mouth. Along the side, at the back of the T formation, there is a foliaceous pattern ending in interlaced stems and leaves, above which, within a circle surrounded by pellets, there is a fine representation of a lion standing upon three legs with the left foreleg raised in front. Here the centre has been hollowed out, apparently to receive the setting for a gem. Above the circle there is a foliaceous design (see Plate IX.). Upon the left side, near to the projecting block, there is a foliaceous and trefoil design; then a circle surrounded by pellets, within which is represented a winged dragonesque biped with a triple tail. Along this side, at the back of the T formation, there is a foliaceous design differing from the one upon the right side; and above, within a circle surrounded by pellets,[1] is represented a creature with a head like a bird, four clawed feet, wings, and a large tail, and above a foliaceous design (see Plate IX.).[2]

The creatures represented within the circles surrounded by pellets are admirably drawn. The reader may remark that a cross occurs upon both sides of the fore-pillar, and that these crosses do not quite harmonise with the designs (see Plate IX.); also that the letters "D.O." occur four times, that is, behind the eyes of each of the reptiles' heads. The front of the fore-pillar below the T formation is divided by a flattened

[1] The pellets are not in relief. In each case they are shown by burned lines.

[2] The terminations of the T formation are indicated.

bead, and upon either side there is incised and line interlaced ornamentation. Between the T formation and the harmonic curve we also find the flattened bead with a foliaceous design shown by incised and line ornamentation. The ornamentation of the T formation is, for the most part, in relief, and is exceptionally fine. The lips of the heads of the reptiles facing the projecting block end upon either side in bands or ribbons, which are continued along the back of the T formation. Four and a half inches from the commencement of the lip there are four deeply engraved lines upon the right and three upon the left; the ribbons take an upward curve, and are the commencement of the interlaced patterns. The lip of the upper head is treated in a similar manner, the bands or ribbons in this case having two incised lines, one upon either side. The designs of the lower and upper portions upon the T formation are different. Along the outside of the snouts are a series of inverted and oblique semicircles. The eyeballs are surrounded by double incised lines, between which there is a series of inverted semicircles from the outer lines. The beads running along the centre of the reptiles' heads have semicircles upon either side. A flattened bead is carried along the front of the T and divides the ornamentation. This band becomes wider as it approaches the centre, and has an incised interlaced quadruple ribbon pattern. Here there were six silver bosses, four of which remain.[1] From the flattened bead stems branch upon either side, terminating in circles in relief; these circles have incised and line ornamentation (Figs. v. and vi.); one has an interlaced pattern and very delicate line work.[2] The back of the fore-pillar has finely designed interlaced patterns, shown by incised and delicate lines enriched by staining (see Plate ix.).

Fig. v.

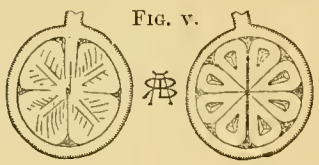


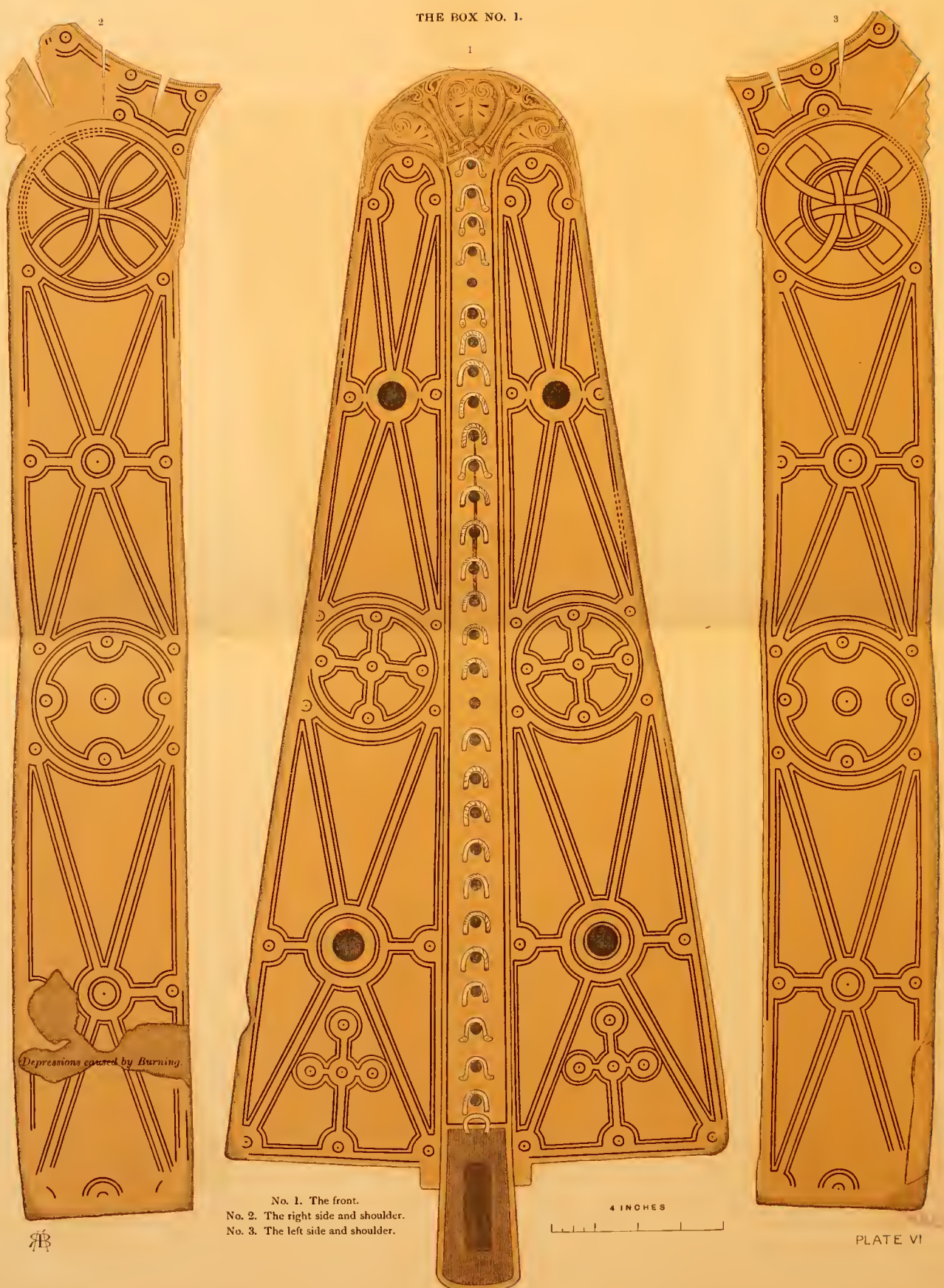
Fig. vi.

In the foregoing description the writer has simply indicated the manner in which the various designs have been executed. The illustrations are from rubbings and gelatine tracings; they are to scale, and have been compared with the original ornamentation.

[1] At either end there are holes. These may have been for nails with knobs; they apparently were not for bosses.

[2] The block illustrations are actual size.

THE BOX NO. 1.



No. 1. The front.
No. 2. The right side and shoulder.
No. 3. The left side and shoulder.

4 INCHES

PLATE VI

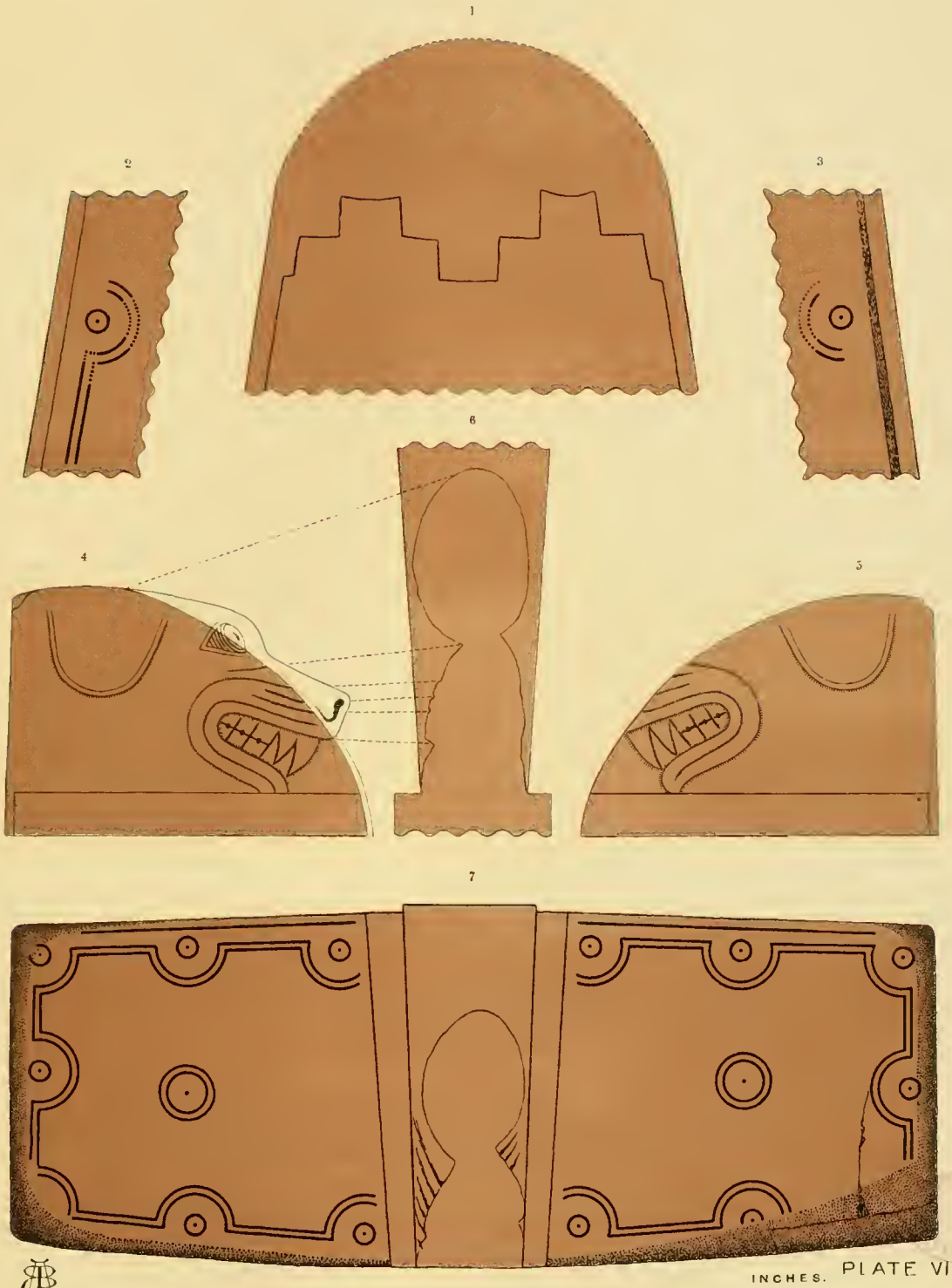


PLATE VII

THE BOX NO. 2.

No. 1. Upper portion of the back. The dotted line indicates the probable original termination.

No. 2. Remains of ornamentation upon the left side of the back. No. 3. Do. upon the right side of the back.

No. 4. Right side of the projecting block. The missing portion restored. No. 5. Left side of the projecting block.

No. 6. Lower front of the projecting block, showing the portion worn away. No. 7. The lower termination of the box.

In the chapter upon the Irish Harp, the writer has stated that the fore-pillar was occasionally shortened by the tension of the strings, and the fore-pillar of the "Queen Mary" Harp has undoubtedly been so shortened. If the reader examines Plates II. and III. he will see that the fore-pillar no longer fits the depression made in the box and projecting block for its reception, and that the back of the fore-pillar rises $\frac{1}{4}$ in. above the depression; this measurement appeared to the writer to represent the shortening of the fore-pillar.[1]

On account of a slight curvature of the fore-pillar to the left, the right side is somewhat the longer of the two. The writer consequently accepts $24\frac{3}{8}$ in., the measurement of the length along the curve *of the left side*, as most probably correct. The length along the plane is $22\frac{1}{4}$ in.; with $\frac{1}{8}$ in. added to either side it is $22\frac{1}{2}$ in. An arc, the centre of which is $17\frac{5}{8}$ in. from either extremity, will be found to measure along the curve $24\frac{3}{8}$ in., and to rise $4\frac{3}{16}$ in. from the plane. It is probable that this was the original curve of the fore-pillar, and that the shortening occurred more towards the lower than towards the upper portion of the fore-pillar.[2] It may here be stated that the metal loop for the thirtieth string was attached to the depression after the fore-pillar had become shortened, and probably during the life of the last person who is known to have used the Harp.

Along the back of the T formation and upon the left side there is a crack about $8\frac{1}{2}$ in. long, more than $\frac{1}{2}$ in. deep, and more than $\frac{1}{8}$ in. wide, the development of which must to a large extent have been the cause of the shortening of the fore-pillar. By the shortening of the fore-pillar the form of the Harp has been altered (see Plate V.). It is evident that the cavity in the projecting block for the fore-pillar was made larger than was necessary, and it is probable that this was required for the proper adjustment of the parts, and that before they were united the space near to the

[1] Before making a positive assertion as to the shortening, the following test was applied. A piece of stiff paper of the exact form of the side of the fore-pillar was placed in the position the fore-pillar originally occupied in the depression, and the positions of the front and of the back of the upper portion were then noted. The paper showed that were the fore-pillar again accurately inserted in the depression, the upper extremity in front would be $\frac{5}{8}$ in. above the lower portion of the harmonic curve, and $1\frac{1}{8}$ in. from the bass end; and the back portion $\frac{1}{4}$ in. above the lower portion, and $4\frac{5}{16}$ in. from the end.

[2] A fore-pillar of this form has been found to exactly fit at both extremities, whereas one $\frac{1}{8}$ in. longer will not do so.

termination of the projecting block was filled by a wedge. It may have been necessary at some time to remove the strings and separate the fore-pillar from the block, when the person who replaced them must have neglected to insert the wedge. The reader will understand that, when the fore-pillar became shortened, the pressure caused by the tension of the strings in place of being distributed over three inches fell upon one point, and that the thrust was towards the termination of the fore-pillar. There being no restraining wedge, the fore-pillar was forced to the end of the cavity $\frac{3}{16}$ in. in advance, and destroyed the termination of the depression at the end of the projecting block, which had been $\frac{5}{16}$ in. wide. The fore-pillar is now $\frac{1}{8}$ in. from the end of the depression nearest to the sounding-board.

Turning to the junction of the fore-pillar and harmonic curve, upon the left side of the latter we find that at the nineteenth peg-hole a strengthening plate has been placed across the peg-hole band. There can be little doubt that the band, which is thin, has there given way. Continuing the line of the lower portion of the harmonic curve past the junction of the fore-pillar, we find that from the back of the fore-pillar onwards the harmonic curve has been thrust upwards, and that there are two cracks. Upon the right side we find that the metal band has been fractured where it is pierced for the twenty-fourth tuning-peg, and that a broad piece of metal has been placed across the band; that the cracks, already noticed upon the left side, are strongly marked (see Plate VIII.), and the alteration in the form where the fore-pillar joins is more pronounced. What has been noticed as occurring at the junction of the fore-pillar and the projecting block is here most distinctly seen. The harmonic curve, supported at one point only, has been gradually dragged down by the tension of the strings, until by the yielding of the wood caused by the cracks the two pieces again came in contact. Here we also find the fore-pillar has been thrust forward $\frac{1}{4}$ in.

The string-band was probably originally almost a straight line, but owing to the tension of the strings the sounding-board has been drawn up one inch exclusive of the string-band.[1] The string-band has been so strained that a crack developed along the string-holes—*i.e.* from the

[1] This has had the effect of slightly opening the back of the box at the right side, indicated by a dark line (Plate VII., No. 3).

tenth to the fifteenth. This crack is $\frac{1}{4}$ in. deep,[1] the thickness of the band being $\frac{1}{2}$ in. The defect in the formation of the "shoes of the strings" was then apparent to the possessor of the Harp, and small pieces of metal, some with semicircles at either end, and measuring from $\frac{7}{8}$ in. to one inch in length, were nailed across and beneath each of the "shoes of the strings." These unsightly additions may be seen upon Plate I., but upon Plate VI. they have been omitted. The upper portion of the front of the harmonic curve has been broken off, evidently the result of an accident, as the wood is not badly worm-eaten. The right side of the box has in two places been badly burned.

Examining the junction of the harmonic curve and the box, a wedge of wood will be found inserted at the back of the harmonic curve where it joins the box. This wedge upon the left side is about $\frac{1}{16}$ in., and upon the right side of the back $\frac{1}{8}$ in. thick, and may have been inserted to fill the cavity caused by the change in the form when the bass termination became depressed in consequence of the shortening of the fore-pillar. Probably at the time this wedge was inserted another wedge was placed upon the right side. It is possible there may have been a cavity there also caused by the tension of the strings dragging the harmonic curve towards the left.

Supposing the harmonic curve to have originally fitted the depression, it is evident that upon the left side it is $\frac{3}{16}$ in. higher at the back than it should be, while upon the right side it is $\frac{9}{32}$ in. higher than it should be.

The back of this Harp is instructive. This portion had originally been as finely decorated as the end of the box, but only two vestiges of the decoration are now to be seen. The greater portion of the ornamentation upon the lower portion of the shoulders has also disappeared. The corners at the lower termination are worn, that upon the left side more so than that upon the right. The nose and brow of the hound have disappeared, and only a portion of the eye upon the right side remains. It is evident that, after performing upon the instrument, the harper placed his right hand under the back of the shoulders and his left hand upon the lower portion of the fore-pillar, and carried it to

[1] The width of the crack is $\frac{1}{8}$ in. Where it occurs the string-band is somewhat wider. The writer has not considered it advisable to show the additional width upon Plate VI.

its stand or bench; then, placing it so that the projecting block and left corner of the box first touched the bench, moved it forward as he lowered the box, and then pushed it along the bench until it was in its proper position. This appears to be important evidence as to the position of a Celtic Harp when not in use. The Harp has been most carefully treated, and it must have taken many long years of friction to have obliterated the deeply burned lines upon the back, and upon the back of the shoulders.

According to tradition there were attached to this Harp representations of Queen Mary and the royal arms of Scotland, worked in gold, and it is believed that these were removed and stolen about the year 1745. It is evident, from the numerous nails that may still be seen, that some enrichments had been added after the construction of the instrument. Upon the bass termination of the fore-pillar there are four brass pins, and immediately below, upon the front of the fore-pillar, there are twelve brass nails. Upon the upper portion of the right side of the fore-pillar, in the centre of the circle surrounded by pellets, there is a cavity evidently intended to contain the setting of a gem, and here we find, besides one brass nail, holes that certainly may not be worm-holes, as this portion of the instrument is not badly worm-eaten.

Before concluding the description of this Harp attention may be directed to the frequent representations of the Christian symbol. The cross appears four times upon the sounding-board, twice upon the fore-pillar; and supposing, as is most probable, the twenty-nine tuning-pegs had each double lines crossing each other upon the tuning end, and each a single cross upon the string end, the cross would have been represented one hundred and forty-five times upon the tuning-pegs alone. From these numerous representations of the Christian symbol it seems probable that this Harp was constructed either for some churchman or for some eminently religious layman. We know that the Clarscha was used in Ireland within some hundred and fifty years to accompany the celebration of the Mass, and it was, no doubt, so used at Iona and throughout the Western Islands.

This Harp is comparatively light, the weight being slightly under twelve pounds. The box is stated to be of willow wood,[1] and is a rich

[1] Drummond's Scottish Weapons.

THE "QUEEN MARY" HARP.

THE HARMONIC CURVE.

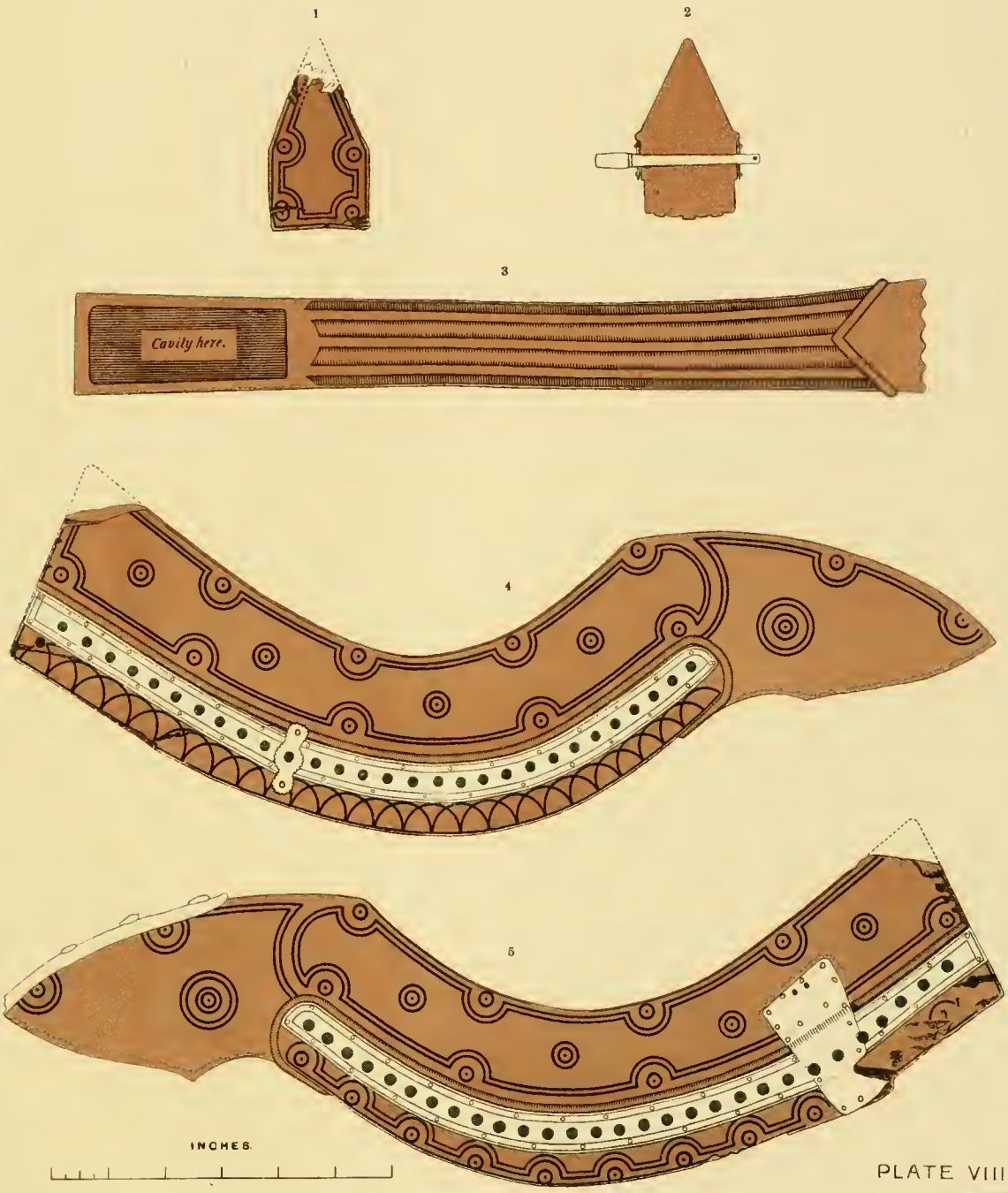


PLATE VIII

No. 1. The front of the bass termination.

No. 2. Section at the ninth tuning peg, showing section of the moulding.

No. 3. The moulding underneath. No. 4. The left side. No. 5. The right side.

THE "QUEEN MARY" HARP.

THE FORE-PILLAR.

No. 1. The ornamentation upon the T formation. No. 2. The left side. No. 3. The right side.

No. 4. The portion of the back nearest to the Harmonic curve. No. 5. The portion of the back nearest to the Projecting block.

No. 6. The portion of the front nearest to the Harmonic curve. No. 7. The portion of the front nearest to the Projecting block.

PLATE IX

mahogany colour. It is badly worm-eaten. The harmonic curve, which has suffered less from the ravages of the worm, is perhaps of the same wood. It is a brownish red. The fore-pillar is of a harder wood and has a closer grain, and apparently originally was of the colour of boxwood. With the exception of the T formation it has been very carefully stained here and there; the T itself has probably all been stained or coated with coloured varnish.

Comparing the "Queen Mary" Harp with the specimen preserved in Trinity College, Dublin, we find the box of the latter to be less deep, the ornamentation to be more elaborate and more varied, while the drawing is less geometrical, and consequently more pleasing. The ornamentation upon the sides of the harmonic curve of both specimens are very similar, while the moulding underneath in both specimens ends in semicircles. The lower termination of the Trinity College Harp is plain and coarsely fashioned, while that of the "Queen Mary" Harp is well ornamented. The ornamentation upon the sounding-board and the sides of the box of the Trinity College Harp may be extended at the lower extremity, *i.e.* if the semicircles are completed the patterns will then terminate in circles, whereas the designs upon the "Queen Mary" Harp are complete and do not admit of extension.[1] The comparison cannot be carried further, as the fore-pillar of the Trinity College Harp is out of harmony with the box and harmonic curve. The Trinity College Harp has been shamefully tampered with, while the "Queen Mary" Harp has not suffered from the hands of restorers.

This Harp must always be remarkable for elegance of form, exactness of construction, beauty of ornamentation, and wonderful preservation; and although its right to be entitled "Queen Mary's Harp" may be questioned, it may well be called the Queen of ancient Harps.

The "Queen Mary" Harp, when strung with wire, was last played upon by John Robertson, the eleventh laird of Lude, Perthshire, who was a noted performer. James Macintosh, father of the Rev. Donald Macintosh, the author of a Collection of Gaelic Proverbs, when visiting at Lude asked the laird to play the Harp. After supper Lude and Macintosh retired to another room in which were two Harps, one of which had belonged to Queen Mary. "James," said Lude, "here are

[1] The pattern shown upon the Harp sculptured at Keills could not be extended.

two Harps: the largest one is the loudest, but the small one is the sweetest; which do you wish to hear played?" Macintosh said the small one. Lude took up the Harp indicated, and played upon it till daylight.[1]

The Rev. Donald Macintosh tells us that he heard this from his father, and was so impressed that, being in the neighbourhood of Lude about 1803, he called upon General Robertson, the great-grandson of John, the eleventh laird of Lude, who showed him both the Harps.

Macintosh at the time was Gaelic translator and keeper of Gaelic records to the Highland Society of Scotland, and after his return to Edinburgh he informed the Society that two Harps were preserved at Lude. In 1805 General Robertson was communicated with, and the Harps were sent by him to the Society for examination.[2]

The Harps, when brought to Edinburgh, were exhibited before the Society. Drawings were made of both by Daniel Somerville, which were afterwards engraved by him for the purpose of illustrating "An Historical Enquiry respecting the Performance on the Harp in the Highlands of Scotland, by John Gunn, 1807." Mr. Gunn states that the smaller of the two, the "Queen Mary" Harp, was then in a good state of preservation, and so complete and sound in all its parts that it looked as if it had been made some eighty years. The Society expressed a wish to have it strung with brass wire, and this was accordingly done. Mr. Gunn says: "It did not, however, occur to us that the harpers had a peculiar manner of producing the tone from brass strings by using their nails, which they allowed to grow to a certain length and form for that purpose. The touch or manner of producing the vibration of the strings by the modern performers is on a different principle altogether, and can only be effected on strings made of the intestines of animals."[3] It is fortunate that this was his belief, for supposing the instrument had, when strung with wire, been kept tuned for a lengthened period,

[1] Of all the pieces played upon the instrument by Mr. Robertson, "Suiper Chiurn na Leod," or Lude's Supper, a composition of Rory Dall, is the only one remembered.

[2] Gaelic Proverbs, edited by Alex. Nicolson, Edn. 1881, pp. 409-420.

[3] Although Mr. Gunn knew of the meeting of Harpers at Belfast in 1792 (note, p. 23), he was unaware of the fact that of the ten Harpers present only one, Hempson, whose age was ninety-seven, pulled the strings with the finger-nails.

and supposing it was then as badly worm-eaten as it is now,[1] it would in all probability have been pulled to pieces and destroyed. Mr. Elouis,[2] a well-known performer upon the Pedal Harp, strung the instrument with gut, and played a number of airs upon it in presence of several members of the Society. The instrument was found to be more remarkable for sweetness than for power, the notes produced from the treble being much superior to those produced from the bass. This was certainly to be expected from an instrument which had been intended to be strung with wire. The strings were cut close, but, unfortunately, the huge pegs used by Elouis for securing the gut-strings in the string-holes were not removed, and still disfigure the instrument. There can be little doubt that Elouis supplied a number of the iron tuning-pegs already noticed. General Robertson's communications to the Society are, unfortunately, lost; but as he lived up to 1820, and must have been aware of Mr. Gunn's statements, and, as far as is known, did not contradict them, they may be accepted as his own.

This Harp has been illustrated by John Gunn in his Historical Enquiry;[3] the Proceedings of the Society of Antiquaries of Scotland (vol. xv.), in which many details are also represented; The Book of the True Highlander; Musical Instruments, Hipkins and Gibb; and Drummond's Scottish Weapons. That in the last-mentioned work is perhaps the most successful of the representations.[4]

[1] The engraving of the Lamont Harp shows that it was then damaged at one of the corners of the sounding-board. If this damage is examined, it will be seen that it occurred not before but after the instrument had been hopelessly riddled by worms. If the Lamont Harp was worm-eaten in 1807, the "Queen Mary" is almost certain to have been in the same worm-eaten state it now is.

[2] Elouis was a performer of note, and an arranger of Scottish music for the Harp. He was a successful teacher in Edinburgh up to 1818. The cause of the collapse of his classes and of his leaving the city is amusingly related in the Memoirs of a Highland Lady, p. 313.

[3] There is a deplorable error in this illustration. Upon the centre of the right side of the box a cross is represented, enclosed within circles. A cross does not appear upon either side of the box. This plate was afterwards used for James Hogg's Queen's Wake (Edin., 1819).

[4] Upon only one illustration, that in Drummond's Scottish Weapons, is the ornamentation upon the shoulders indicated. In this work there is also a page showing details, none of which are by Drummond, but some are apparently from the blocks belonging to the Society of Antiquaries. It is to be regretted that the details which appear in the Proceedings of the Society of Antiquaries, and in Drummond's Scottish Weapons, are not as accurate as detail drawings should be.

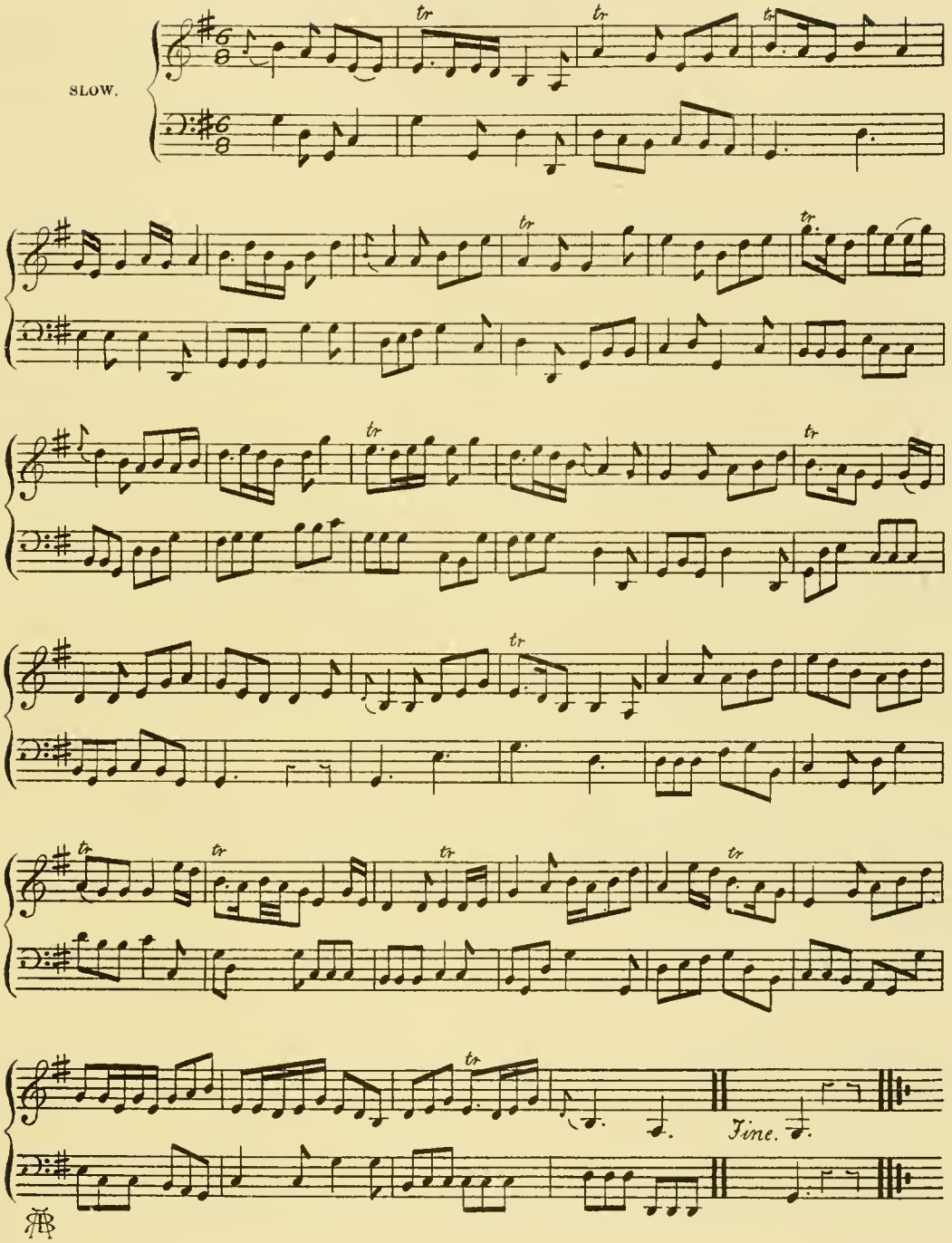
Neither the lines running along the edge of the lower termination and side of the sounding-board, nor the shortening of the fore-pillar, are represented upon any of the illustrations.

MUSIC

That a vast amount of music was composed for the Clarscha or Highland Harp we have every reason to believe, but unfortunately it is now a matter of difficulty to say positively what is Highland Harp music. The instrument being superseded by the violin, music for it, although remembered, is certain to have been altered, and impossible harp-notes introduced. In "Give Me Your Hand," a melody which may reasonably be supposed to have been composed for the Harp, we find in a copy printed by Burk Thumoth, *c.* 1750, an impossible note, and this note has been repeated by Bunting, who published the melody as Irish. Confronted with this difficulty, the writer has found it necessary to confine the illustrations to a few melodies, the composition of Rory Dall (Morrison), the harper of Macleod of Macleod, which there is reason to suppose were written for the Harp, and others that could be played upon the Clarscha or Highland Harp with thirty strings.

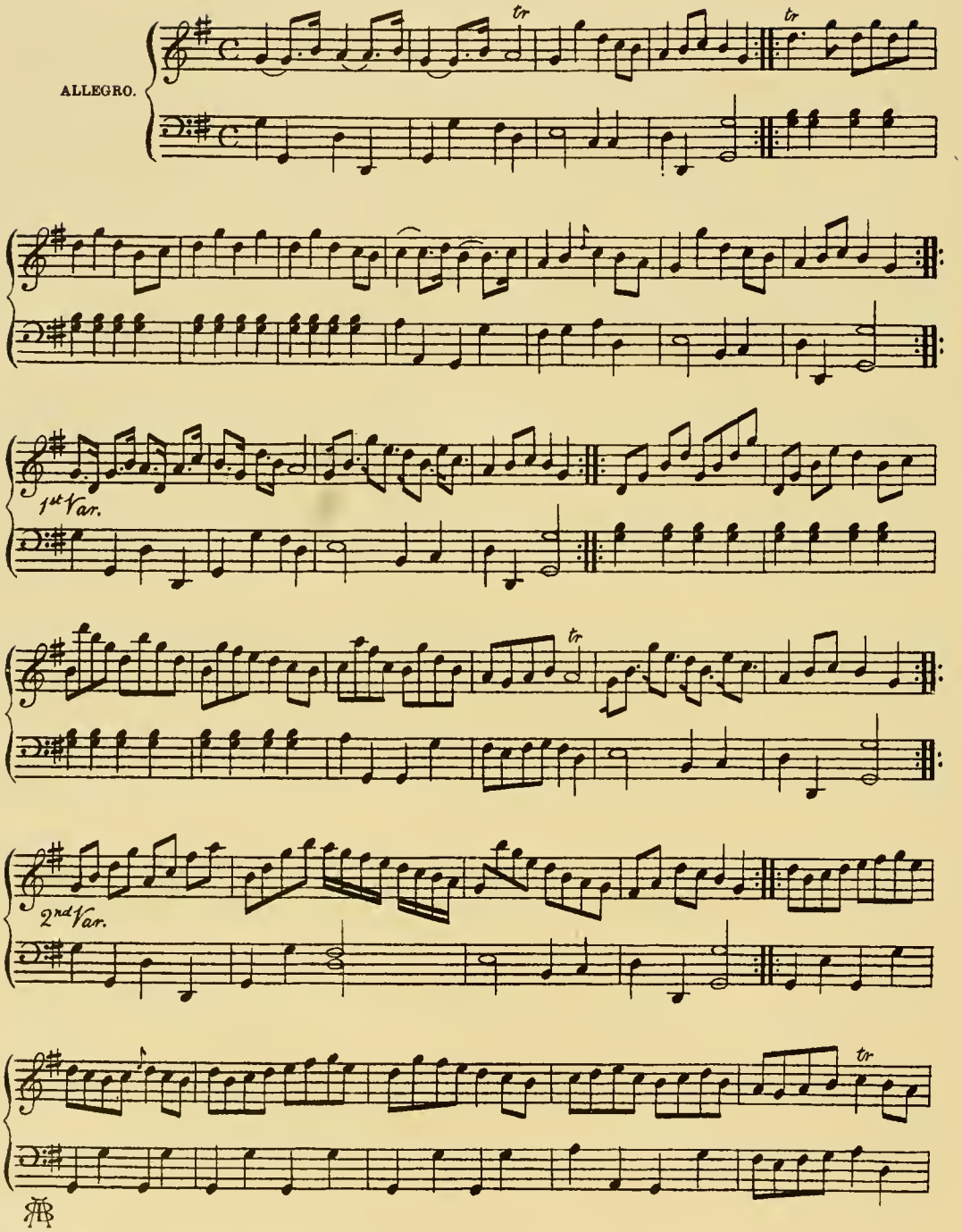
LUDE'S SUPPER. DANIEL DOW.

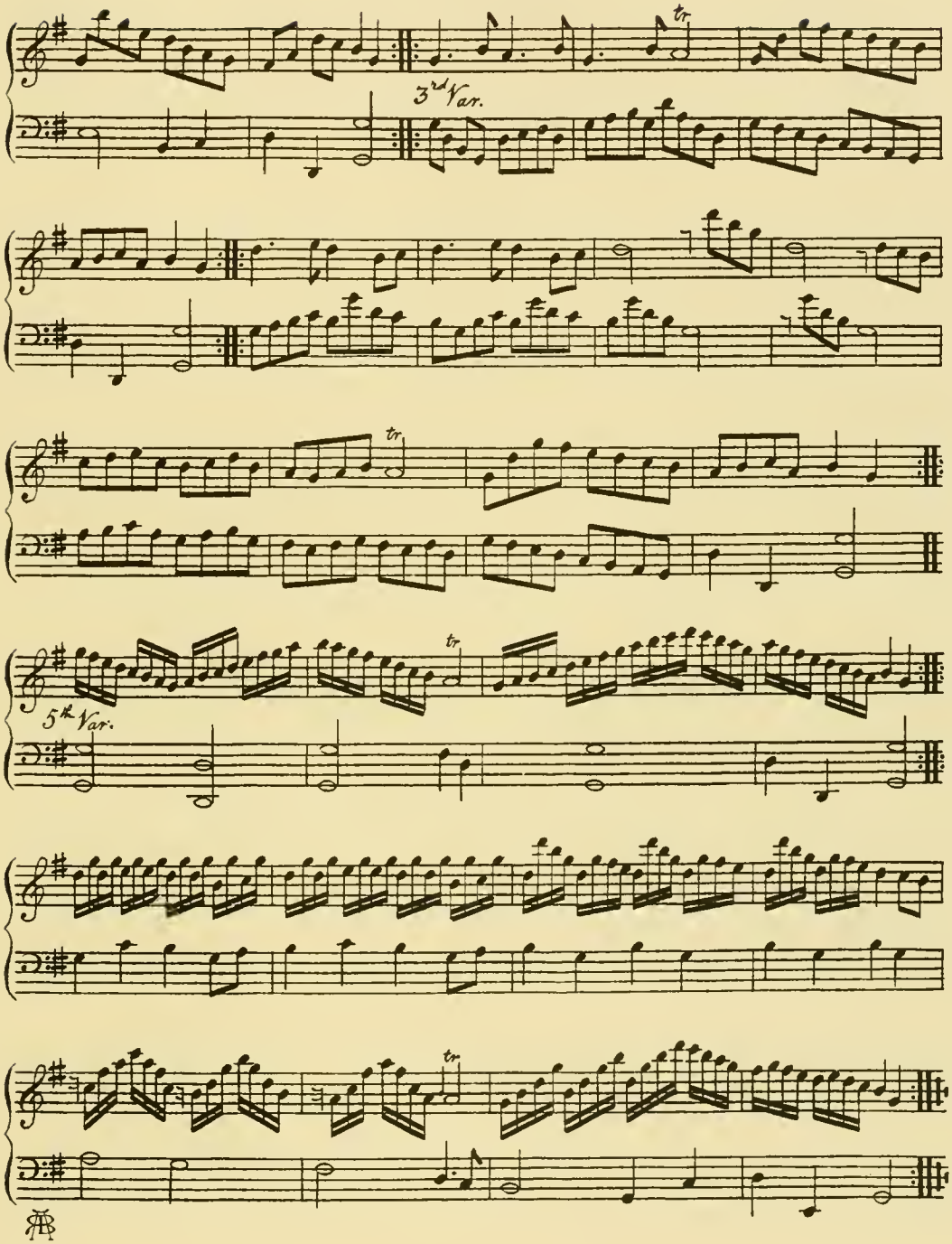
COMPOSED BY RORIE DALL.

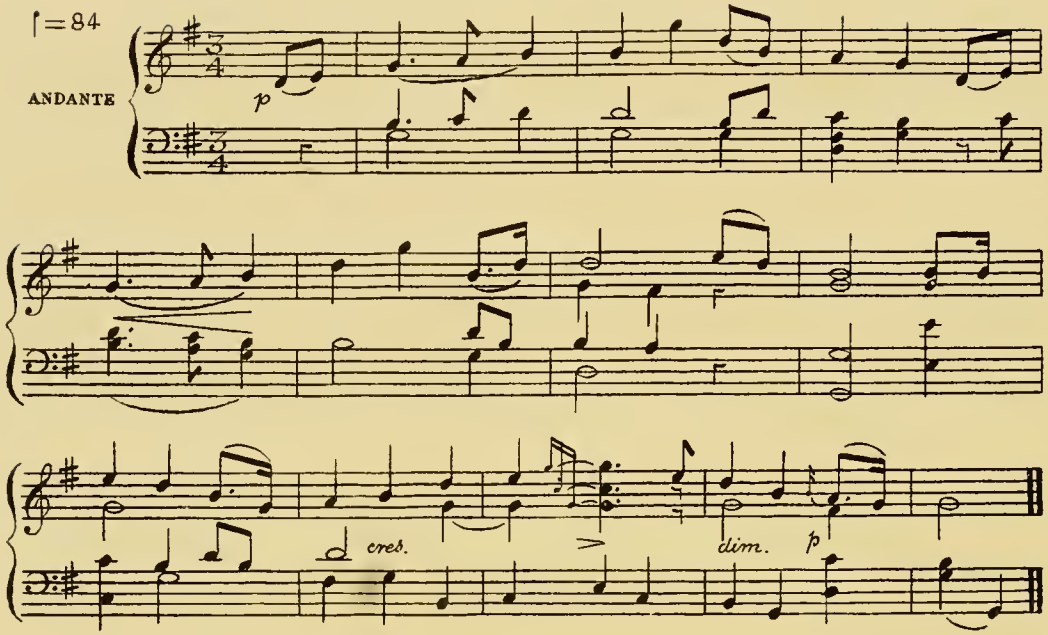


HIGHLAND LADDIE.

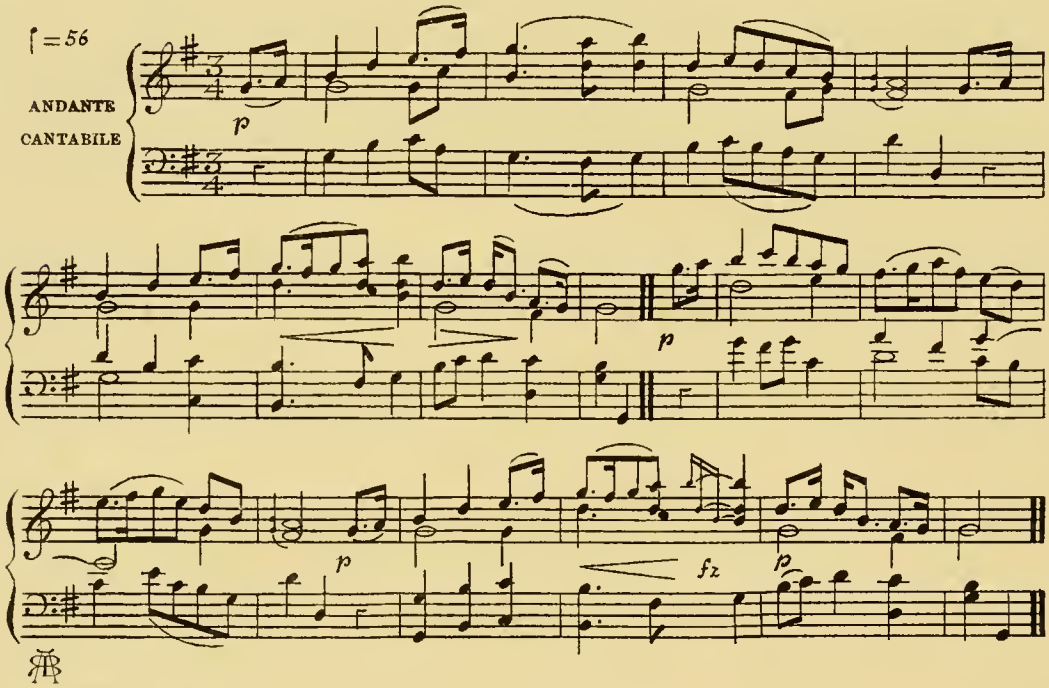
THE VARIATIONS ARE BY JOHN PARRY.



HIGHLAND LADDIE.

LEEZIE LINDSAY. SURENNE.

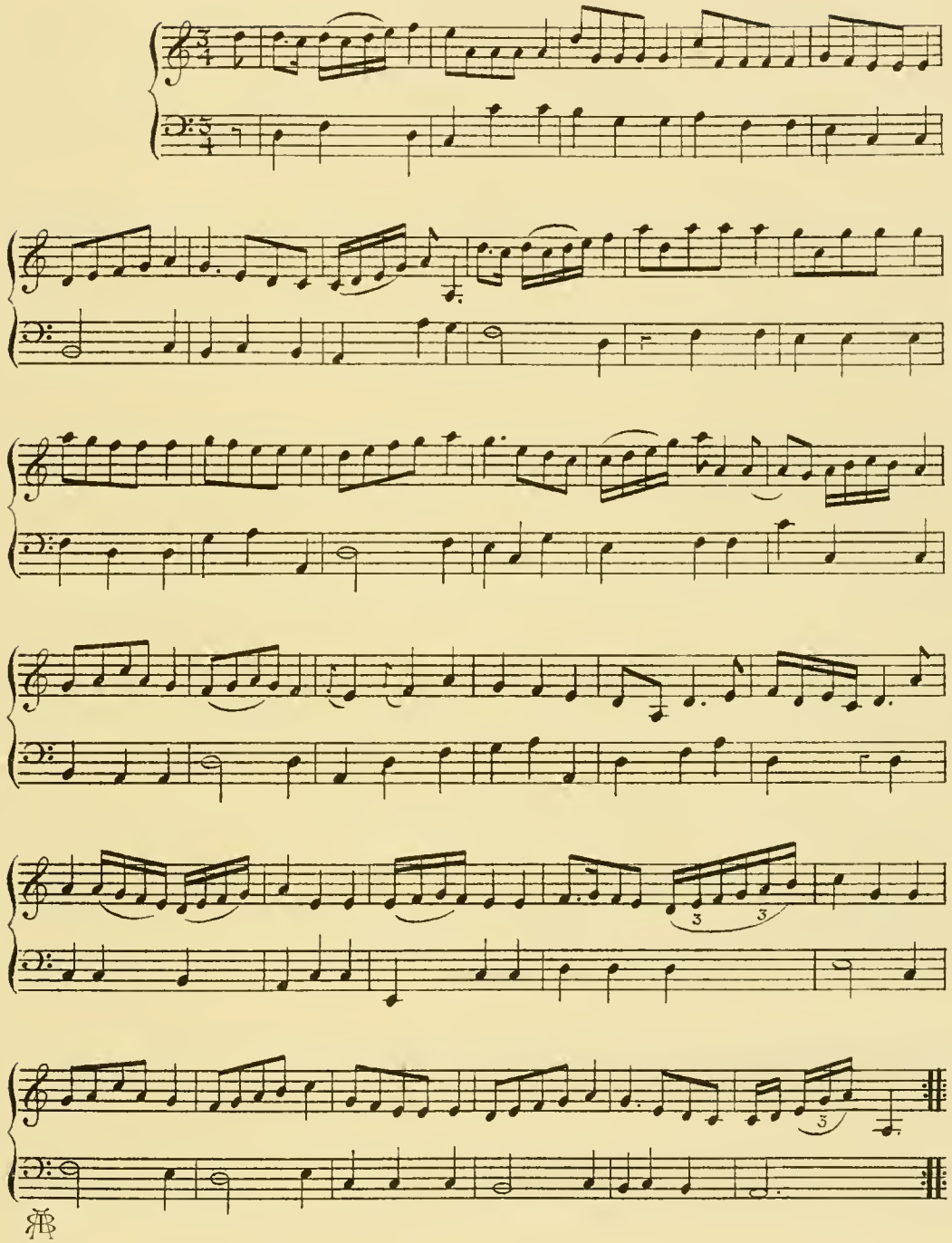


THE YELLOW-HAIRED LADDIE. SURENNE.



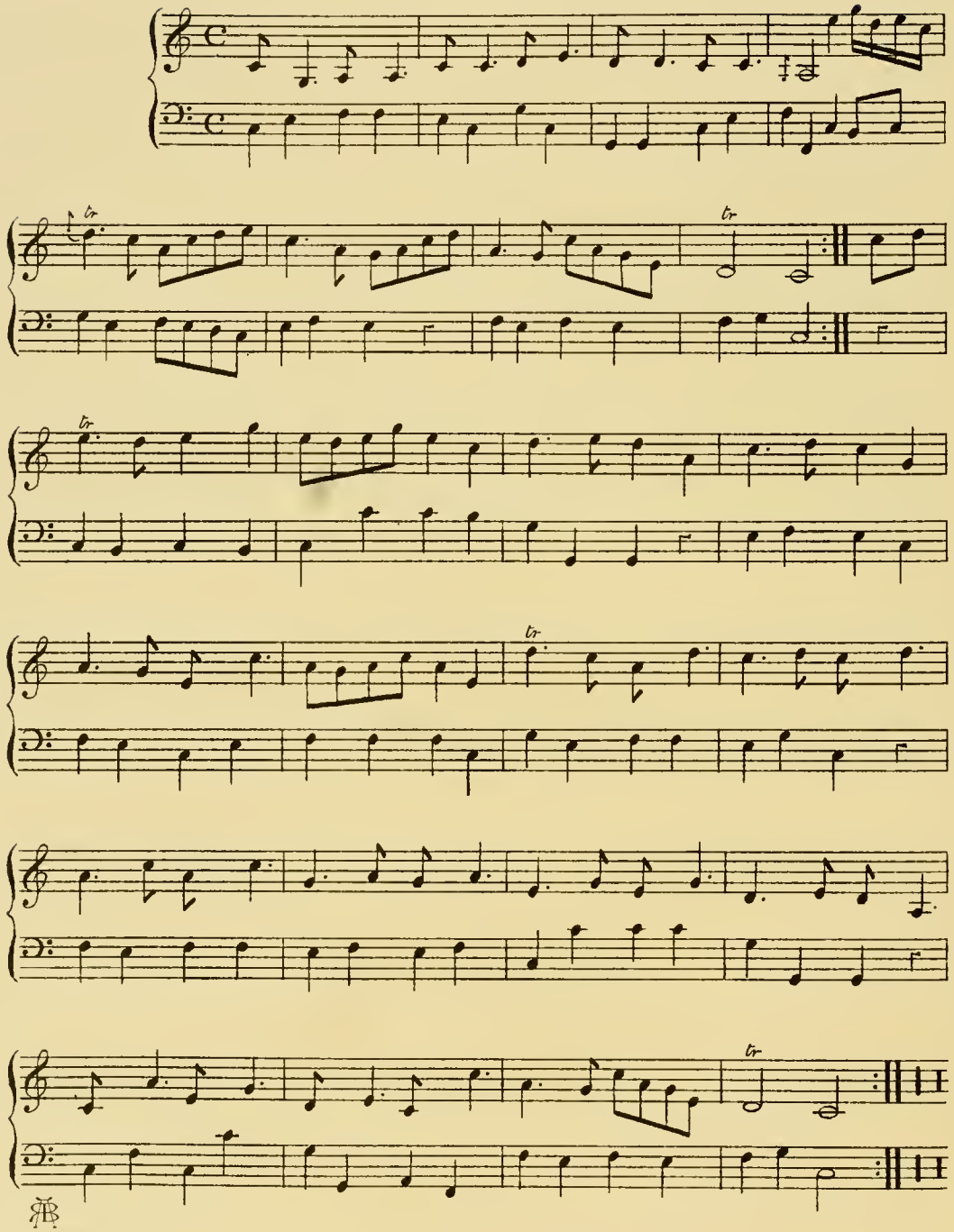
THE TERROR OF DEATH. DANIEL DOW.

COMPOSED BY RORIE DALL.

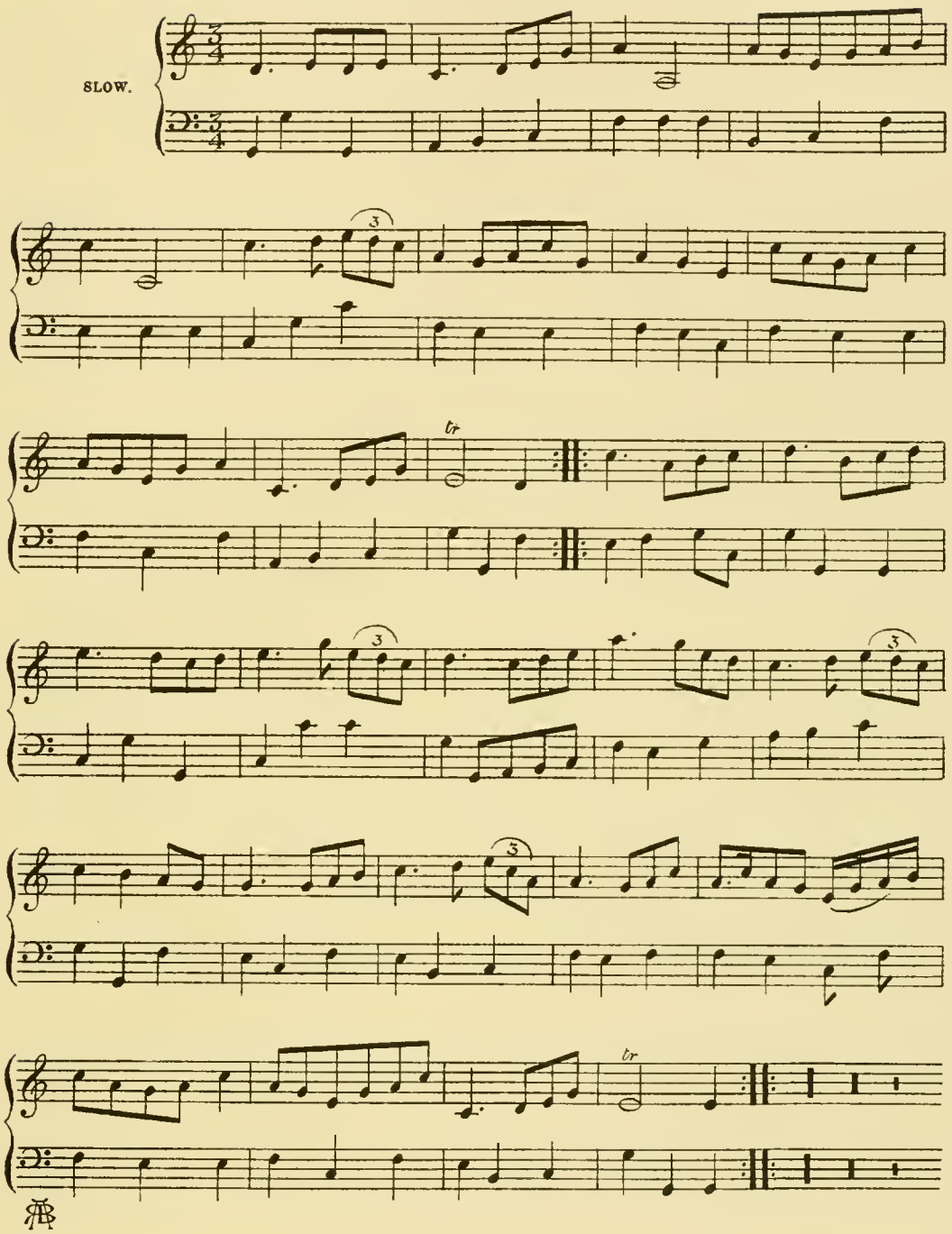


THE FIDDLER'S CONTENT. DANIEL DOW.

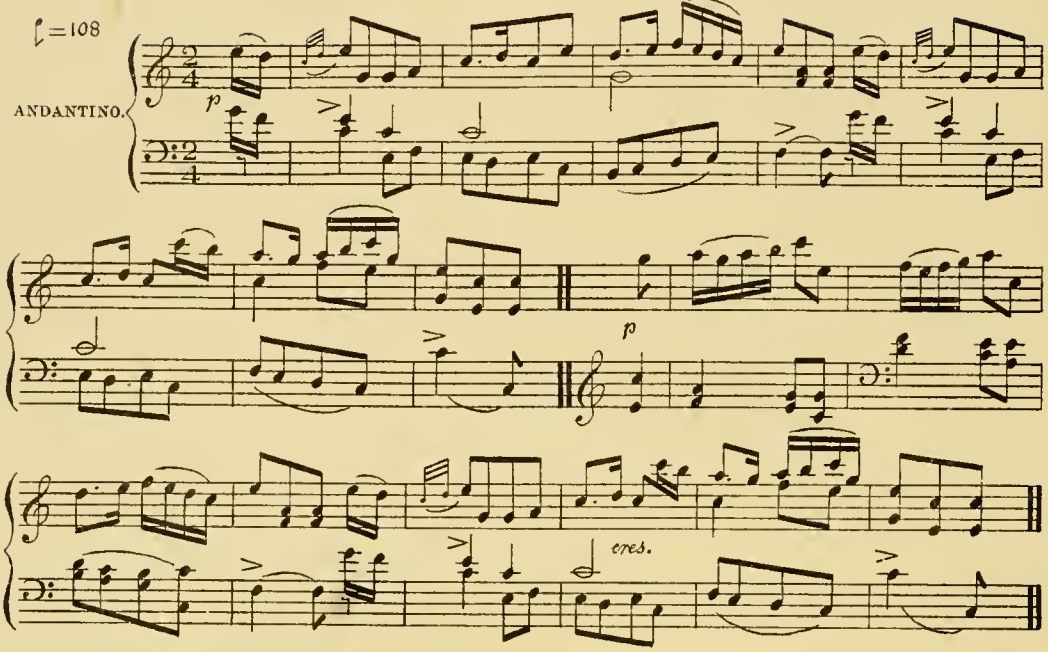
COMPOSED BY RORIE DALL.



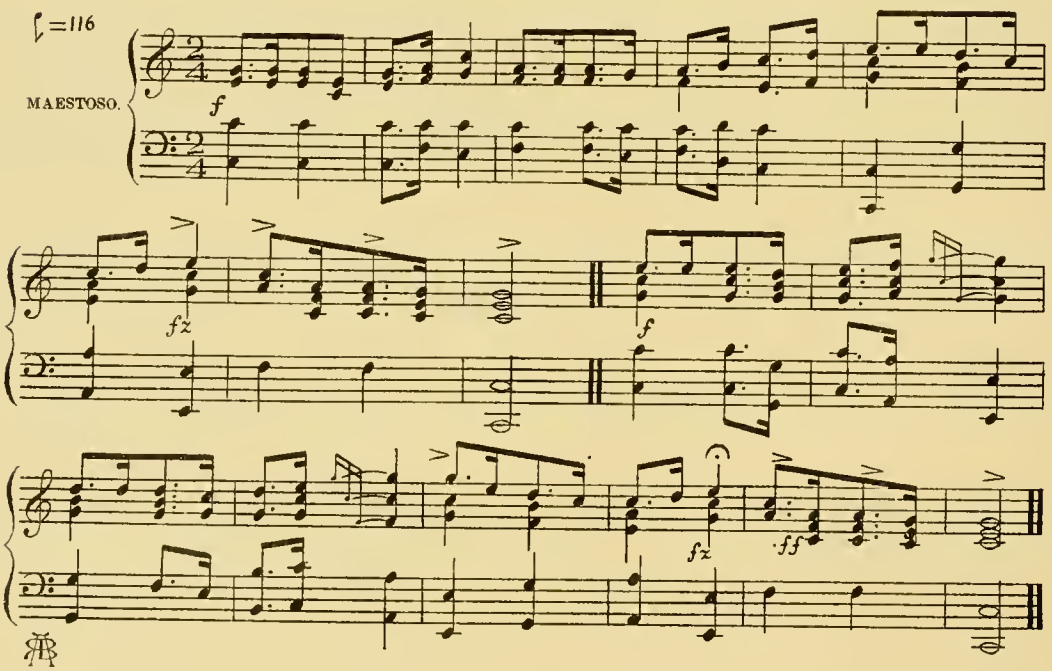
RORIE DALL'S SISTER'S LAMENT. DANIEL DOW.



MY AIN KIND DEARIE. SURENNE.



THE LAND O' THE LEAL. SURENNE.



INDEX

INDEX

Abbott, Rev. Thomas K., *Preface* ix.
Academy, the Council of the Royal Irish, *Preface* ix.
Accounts of the Lord High Treasurer, 142.
Accounts of the Lord High Treasurer, excerpt from, relating to the Highland Harp, 150-154.
Adair, Robert, of Hollybrook, 100.
Aedh, a professor of singing, 14.
Aileen Aroon (*Irish Air*), 133.
Alderford House, Roscommon, 117.
Allen, J. Romilly, Esq., *Preface* ix.
Altbar Chapel, Aberlemno, 154.
Anderson, Joseph, Esq., LL.D., *Preface* ix.
Anne of Denmark's entry into Edinburgh, hautbois and harp played at, 149.
Archibald, Earl of Argyll, 149.
Art MacMurrough, 17.

Bacon, on the Irish harp, 21.
Bag-pipes, used in war, 19, 22.
Ballinderry, harp-mountings found at, 63.
Balquhidder and Inchmahome, bards at, 141.
O'Banahan, William, 25.
O'Banahan, fourteenth century harp of, 158.
Bard, definition of the name, 6, 7.
Bardesy of the Bards, 6.
Bards, 6.
Bards in Scotland, 140.
Barnaby Rich, 21.
Barry, Ellen, 65.
Bateman, Thomas, 92.
Beauford, W., 37.
Belfast, Council of the Nat. Hist. and Philosophical Society of, *Preface* ix.
Belfast, distinguished harpers in 1792 at, 45.
Belfast Harp Society, 101.
Belfast, meeting of harpers in 1792 at, 49.
Belfast Museum, harp in the, 84.
Bell, inquiry as to the two Scottish harps, by C. D., 158.
Bell, John, of Dungannon, 107.
Betham, Sir William, 27.
Black, Messrs. A. and C., *Preface* ix.
Black Rosebud, The (*Irish Air*), 129.
Bloomfield, J. C., 114.
Book of Glendalough, the, 3.
Bountas, a performer on the "Cornut," 144.
Braes, 6.
Brian Boroihme, 4.
O'Brien, Donnchadh Cairbreach, 12.
Brompton, Abbot Johannes, 10.
Brosnach of the Sai, 6.
Browne, W. I., Esq., *Preface* ix.
Bruce, Sir Henry Hervey, 91.
Buchanan, George, 140.
Buchanan, of Spitel, 149.
Bunting, 116, 117.
Bunting, O'Curry's strictures upon, 46.
Bunting's collections, 120.
Bunworth, collection of harps, by Rev. Charles, 118.
Bunworth Harp, the, 91, 116.
Bunworth, Rev. Charles, 91.
Burns March (*Irish Air*), 135.
Buttevant, Viscount, 65.

Camden on the Irish poets and harpers, 19.
Camner, John, lute-player, 144.
Camus O'Carnill, a harper, 14.
Caradoc of Lhancarvan, 10.
Carolan, 48.
Carolan, destruction of the harp of, 115.
Carolan, Turlough, musician, 9.
Carolan's Concerto (*Irish Air*), 136.
Castide, description of regal hospitality offered to minstrels, etc., by Henry, 16.
Castle Bellew, a harp played at, 109.
Castle Caldwell Harp, the, 113.
Castle Otway Harp, 28, 34, 35, 82.
Castle Otway Harp, description of, 73.
Cavalcade of the Boyne, The (*Irish Air*), 125.
Chapel of Keills, harp upon stone at, 155.
Charlemont Harp, the, 105.
Charlemont, Mary, Countess of, 105.
Christison, Sir Robert, note on growth of peat by, 119.
Cir, a poet, 3.
Clarence, Act anent Irish agents, by Lionel, Duke of, 15.
Clarscha, or Irish Harp, compared with the Scottish Harp, 148.
Clavychordes played by James iv., 142.

Clynn, John, friar of Kilkenny, 14.
Coffey, George, Esq., *Preface* ix.
Cole, G. A. J., Esq., *Preface* ix.
Conaire Mor, 5.
O'Conmhaigh, Chief Professor of Music, 14.
Connaught, famous for music, 90.
O'Conuell, 107.
Constable, Archibald, Esq., *Preface* ix.
"Contention of the Bards," the, 8.
Corcoiche, County Limerick, 4.
Cormac Ulfada, 4.
Coulin (*Irish Air*), 123.
Cox, Walter, 115.
Craftiné, a harp-player, 2.
Croker, Crofton, 91.
Crusius, a harper, 21.
Cuiseachs, pipes, 2.
Cunga, 14.
Curoi MacDairé, 2.
O'Curry's strictures on the Belfast harpers, criticism of, 51.

Daderg, palace of, 5.
Dalway Harp, the, 27, 35.
Dalway Harp, inscriptions upon the, 67.
Dawning of the Day, The (*Irish Air*), 126.
Donaldson, George, Esq., *Preface* ix.
O'Donuel, Prince of Connal, 145.
Douglas, William, Esq., *Preface* ix.
Downhill Harp, the, 34, 83, 88.
Drawling Bog, harp found in, 118.
Drumnaslad, 113.
Dublin Museum, two harps in the, 82.
Dublin, music in memory of Carolan, in the Rotunda at, 117.
Dungan, James, 48.
Dupplin, Perthshire, harp upon stone at, 154.

Edinburgh, Irish Harp at, in National Museum, 107.
Egan, harp-maker, 105.
Elouis, a performer on the pedal harp, 183.
Eochad (Ollamh Fodhla), 4.
Evelyn, John, testimony to the difficulty of playing the Irish harp by, 23.

Feaghan geleash; or, Try if it is in tune (*Irish Air*), 121.
Feis Ceoil, in 1897, 52 *n.*
Feis Ceoil, 1899, 79.
Fenachus Law, 2.
Ferceirtné, a harper, 2.
Ferriter, Pierce, 31.
O'Ffogerty, Cornelius, 79.
O'Ffogerty Harp, the, 26, 79.
Fiddler's Content, The (*Highland Air*), 190.
O'Finaghty, Hugh, 14.
O'Finaghty, a tympanist, 14.
Finglas, Patrick, 18.
Finn, Thomas, 115.
Fitzgerald, or Dalway Harp, 65.
Fitzgerald, Lord Walter, *Preface* ix.
Fitzgerald, Sir John Fitz-Edmond, 65.
Fordun, John of, testimony on Scottish and Irish music by, 16.
Fraser, Dr., Irish peasant's harp belonging to, 109.

Galilei, Vincentio, 19.
Galpin, Rev. F. W., 92, and *Preface* ix.
Giraldus Cambrensis, 139.
Giraldus Cambrensis, testimony to the excellence of Irish music by, 11.
Girls, have you seen George? (*Irish Air*), 127.
Glen, Messrs., *Preface* ix.
Glenarb, the O'Neills of, 111.
Glover, Professor, 105.
Godfrey of Boulogne, 10.
Good, John, testimony to the Irish music by, 19.
Graham, George Farquhar, 39.
Granard, meeting of harpers at, 49.
Grey, Nicholas, player on the drone, 145.
Griffyth ap Conan, 11.
Groves of Blarney, The (*Irish Air*), 130.
Gunn, John, 167.
Gunn, John, inquiry as to the two Scottish harps by, 158.

Hagen, Johann Van Der, 115.
Hall, Mr. and Mrs. C. S., 91.
O'Halloran, 114, 118.
Hardiman, James, 115.
Harp, by John Egan, 100.
—— Bunting's names for the different kinds of, 39.
—— of Carolan, a harp known as the, 87.
—— decay of the, 46.
—— historical notices of the Irish, 1-23.
—— Irish names for the different portions of the, 31.
—— Irish names for the different strings of the, 40, 41.
—— key and time phrases used in playing the, 44, 45.
—— method of playing the, 36.
—— names of the graces performed on the, 42, 43, 44.
—— payments by James iv. to players on the Irish, 17, 18.

Harp, portrait painted upon a, 85.
—— scale and tuning of the, 37.
—— Society at Belfast formed, 51.
—— Society, formed in Dublin, 101.
—— tabor, and chorus in Scotland, 139.
—— twelfth-century poem on a lost Irish, 12, 13.
—— the Welsh triple, *Preface* vii.
—— upon stone at Keills, 173.
—— with projecting block, earliest representation of, 158.
—— player, date of earliest notice of a, 2.
Harps of the Belfast Society, 105.
—— on coins of James VI., 156.
—— of eight strings, 156.
—— and clarischoes, difference between, 140.
—— construction of the Irish, 27-36.
—— destruction of the Bunworth collection of, 118.
—— existing specimens of, 55.
—— in Ireland during seventeenth century, commonness of, 21, 22, 23.
—— represented on painted ceilings, etc., 156.
—— representations of the, 24-27.
—— two kinds of Irish, 27.
Harpers, antiquaries, etc., privileges enjoyed by, 1 *n.*
—— description of the dress of early, 5.
—— of Conaire Mor, the nine, 5.
Harp-like instruments, *Preface* vii.
Harte, Sir Richard, 118.
O'Hanghluinn, Chief Tympanist, 17.
Hehir, Jonathan, 110.
Hempson, a harper, 47, 90.
Hempson and O'Kane, 150.
Hennell, E. W., 102, and *Preface* ix.
Henry VIII., the harp on the coins of, 27.
Hewson, Rev. Canon, *Preface* ix.
Higden's Polychronicon, 15.
Highland Harp, music for the, 185-192.
Highland Laddie (*Air*), 186, 187.
Hodson, Lady, *Preface* ix.
Hodson, Miss, *Preface* ix.
Hodson, Sir Robert Adair, Bart., *Preface* ix. and 100.
Hollybrook Harp, the, 96, 111.
Holyrood, 90.
Hume, and others, Carolan's music published by, 117.

Ilbrechtach, a harper, 4.
Image of Ireland, the, 25.
Ingcel, an outlaw, 5.
Inverlochy, musical instruments at, 149.
Iona, harp on a column of the cathedral at, 155.

Jackson, James, 52.
Jackson, William, Esq., *Preface* ix.
James IV. as a patron of singers and players, 141.
Jereval Abbey, Yorkshire, 10.
Jerpoint Abbey, late representation in stone of a harp at, 25.
Jolly Ploughman, The (*Irish Air*), 131.

Kearnagh Ui Donnell, 5.
Keenan, Owen, a noted harper, 113.
Kells, representation of the harp, in stone, at, 24.
O'Kelly, Cormack, 73, 88.
O'Kelly, Cormac, name of, carved on a harp, 77.
Kelly, John, 91.
Kelly, John, harp by, 110.
Kilcoy Castle, harp upon stone in, 155.
Kildare Harp, the description of the, 70, 73, 79.
Kilkea Castle, 72.
Kilronan, 117.
King of Cashel, the, 4.
Kitty Nowlan (*Irish Air*), 134.

Lady-players on the Irish Harp, 120.
Lamentation of Deirdre for the Sons of Usneach (*Irish Air*), 121.
Lamont Harp, the, 25, 30, 148, 158.
Lamont Harp, description of the, 159-168.
Land o' the Leal, The (*Highland Air*), 192.
Langrishe, Richard, Esq., *Preface* ix.
Ledwich, Edward, 37.
Lee, John, 117.
Leezie Lindsay (*Highland Air*), 188.
Lennox, John, 149.
Lesson for the Harp, A (*Irish Air*), 122.
Limerick Harp, the, 118.
Linden, Patrick, of the Fews, 79.
Lindse, Edu. of Lennox, 85.
Little Molly O (*Irish Air*), 128.
Logan, Isabella, 149.
Longfield, T. H., Esq., *Preface* ix.
Lude's Supper (*Highland Air*), 185.
O'Luinin, 17.
Lutare, Jacob, 143.
Lute, in James IV.'s Court, the, 142.
Luterers, fiddlers, drummers, etc., attached to great houses, 144-147.
Lynch, Dr., 114.

MacBride, Edward, 52.
MacCarroll, a minstrel, 14.
MacCarroll, William, the son of, 15.
MacConmidhe, poet, 12.
MacCurtin, a musician, 17.
MacDermot Roe, the, 115, *Preface* ix.
Macdonald, Murdoch, 149.

M'Donnell, Dr. James, 45.
MacEgan, Boethius, 17.
MacEgan and O'Bardan, harpers, 5.
M'Googan, A., Esq., *Preface* ix.
Macintosh, James, 181.
Macintosh, Rev. Donald, 182.
Maclean of Coll, 149.
Maclean, Rev. Alen M., *Preface* ix.
MacLigg, chief poet, 4.
MacLonain, chief poet, 4.
MacMnaighneorach, 11.
Magennis Harp, the, 110.
Major, John, note on Scots music by, 139.
Marsh, Sir Henry, 115.
Martin, description of the islands of Scotland by, 8, 141.
Martyn, John, engraver, 116.
Massey, General, 115.
Massey, the Very Rev. Charles, 115.
Melodies, played at Belfast, list of, 49 *n.*
Middleton, Miss, *Preface* ix.
Minstrels, Payments to Italian and French, 144, 145.
Miss Molly (*Irish Air*), 132.
Molly Macalpin (*Irish Air*), 133.
Molly, my Treasure (*Irish Air*), 129.
O'Moghane, a minstrel, 15.
Monifieth, Forfarshire, harp upon stone from, 154.
Mungan, a harper, 47.
Muscraighe of Ormond, 4.
Museum, harp in the Victoria and Albert, 111.
Music for the Irish Harp, 120.
My Ain Kind Dearie (*Highland Air*), 192.
Mylsone, James, 143.

Napier, of Ballekinrain, 149.
New Langolee (*Irish Air*), 132.
Nigg, Ross-shire, harp upon stone at, 154.
O'Neill, the harp of, 86, 111.
O'Neill, Arthur, 51, 62 *Addenda.*
Nobber, Westmeath, 117.
Nora, my Thousand Treasures (*Irish Air*), 134.
Nugent, Father Robert, 33.

Old Trough, The (*Irish Air*), 126.
Ollamhs, or Doctors, 1.
Ona, a harper, 3.
Otway-Ruthven, Mrs., *Preface* ix.
Otway-Ruthven, Miss, *Preface* ix.
Ousley, William, of Limerick, 110.
Owenson, Sydney (Lady Morgan), 8, 51 *n*, 119.

Pale, in Ireland, the, 7.
Pate, a harper, 143.
Peat-bogs, harps found in, 118, 119 *n.*
Pierce, Nicholas, a great harper, 22.
Plunkett, Lieut.-Colonel, C.B., *Preface* ix., 33.
Poets and Bards, distinction between, 8.
Poets, grades of the Irish, 6.
Polydore Virgil, testimony to Irish music by, 18.
Powell, mediæval, Welsh historian, 11.
Pretorius, 26.
Pretorius, on the Irish harp, 21.
Prince Charles Edward, 90.
Prior of Whithorn, Clarscha of the, 149.

"Queen Mary" Harp, the, 56, 62, 158.
"Queen Mary" Harp, description of the, 168-183.
"Queen Mary" Harp, the back decorated of the, 179, 180.
"Queen Mary" Harp, comparison between the Trinity College and the, 181.
"Queen Mary" Harp, frequency of the symbol of the Cross upon the, 180.
"Queen Mary" Harp, representation on the, 180.
"Queen Mary" and the Lamont Harp, brought to Edinburgh, 182.
Quin, Patrick, 79.
Quin's Harp, 73.
Quinish in Mull, 149.

Reanney, Valentine, harper, 52.
Representations upon stone of the Highland harp, 154-158.
Ritchie, Mr. Alexander, *Preface* ix.
Robertson of Lude, 181.
Robertson, General, 182.
Roderic, King of Wales, 10.
Rogers, J., engraver, 116.
Rorie Dall's Sister's Lament (*Highland Air*), 191.
Rory Dall, 149, 184.
Rosary, harp represented in the Irish, 112.
Ross, Thomas, Esq., *Preface* ix.
Ryan-Lanegan, Lieut.-Colonel, *Preface* ix.

Saurin, Ven. Archdeacon, 102.
Scotland, early musical instruments in, 10, 12.
Scott's Lamentation (*Irish Air*), 124.
Seybold, a famous player on the pedal harp, 47.
Skinner, A. B., Esq., *Preface* ix.
Society of Antiquaries of Scotland, the Council of the, *Preface* ix.
Somerville, Daniel, drawings of the Highland harps made by, 182.
South Kensington, harp at, 102, 111.
St. Kevin, the Harp of, 27 *n.*
St. Moedoc, the shrine of, 86, 157.

St. Moedoc, representation of a harp upon the shrine of, 24.
St. Oran's Chapel, Iona, harp upon slab at, 155.
St. Patrick's Tooth, shrine of, 24.
Stanyhurst, Richard, testimony on harp-playing by, 20.
Stewart of Dalguise, John, the "Queen Mary" and the Lamont Harp deposited in National Museum of Antiquities by, 158.
Strickland, W. G., Esq., *Preface* ix.
Stuart, G. A., Esq., *Preface* ix.
Summer is coming, The (*Irish Air*), 127.

Tambour, the, 10.
Tara, the arrangement of guests at the banquets at, 3.
Tara, triennial meeting at, 3.
Terror of Death, The (*Highland Air*), 189.
Thomas, T. H., Esq., *Preface* ix.
Thumouth, Burk, 184.
"*Timpan*," meaning of, 3 *n*.
Trinity College Harp, the, 55.

Wales, early musical instruments, in, 10, 12.
Weddirspune, James, 141.
Wilde, Sir William, 82.
Willow-wood, early harps made of, 2.
Wren, The (*Irish Air*), 130.

Yellow Blanket, The (*Irish Air*), 128.
Yellow-Haired Laddie (*Highland Air*), 188.
Young Man's Dream, The (*Irish Air*), 125.

Printed by T. and A. Constable, Printers to His Majesty
at the Edinburgh University Press

ERRATA

P. 7, 14th line, *for* (1581) *read* (1581)[5].

P. 52, Note 5, *for* Cevil *read* Ceoil.

P. 83, 7th line, *for* unquestionably *read* quite possibly.

P. 86, 10th line, *for* evidently *read* perhaps.

P. 100, 8th line from bottom, *for* believed *read* supposed.